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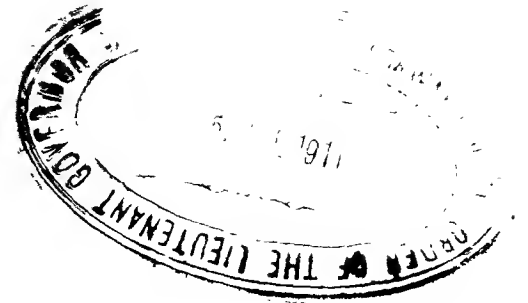
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# KONARKA



## THE BLACK PAGODA OF ORISSA

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# PREFACE.

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THE chief object in writing this book was to describe briefly the work done by the Public Works Department (Bengal) in excavating out the ruins of the Black Pagoda and in preserving what remained of that grand temple, and to give a detailed description of its design, architecture, mouldings &c, which was not possible in the works of the learned writers of the last century, as a greater portion of the temple was lying buried under sand and its own debris. As allied subjects, an investigation has been made as regards the builder of the temple, the date of its erection, the cause of its fall and the probable time when the temple collapsed. I have also discussed the state of religion as shown by the temple and traces found in it of the previous Buddhism at the place. It is hoped these will be of interest as bearing on the history and antiquity of the place.

I have added a Chapter on the evolution of the Northern Hindu temples to which class the Orissan temples belong. This and the Chapter on architecture of the Konarka temple will throw some light on the origin and progress of the temple architecture in India. The subject is interesting and requires better attention than I could give, as the book was written amidst numerous other official duties. The same, I hope, will be accepted as an apology for any mistakes that might have crept in.

I may take this opportunity to express my heart-felt thanks to R. E. Carter Esq., Superintending Engineer, Orissa Circle, who very kindly went through the text before it was sent to the press, and to my friend Babu Khirad Chandra Ray Choudhury, M.A., who placed the whole of his valuable library at my disposal and helped me with several important suggestions.

*Dated 23rd September 1910.*

BISHAN SWARUP.



# KONARKA.

## CHAPTER I.

### GEOGRAPHY.

THE Delta of the Mahanadi, on the right or southern side of the river, extends up to the Chilka Lake, into which the southernmost branch, the Daya, discharges itself. From the Mahanadi main river, towards the south-west, up to the estuary of the Prachi river (another branch now closed at its head) the coast of the Bay of Bengal is much cut up by creeks which are tidal and generally deep. The patches of land lying between these creeks are generally overgrown with jungly trees capable of growing in saltish water. From the Prachi to very near the mouth of the Chilka Lake a length of about 40 miles, the Bay is bordered by a continuous strip of sand from half a mile to three and half miles in width. On this strip are situated, besides many smaller temples, two of the finest and biggest Pagodas of Orissa, the Black Pagoda of Konarka and the White Pagoda of Puri. These names were given by Mariners whom the tall towers served as beacons.

Puri has been held as a sacred place for many centuries, and having been for some time the seat of the Rajas of Orissa, was connected with other old towns by good roads. Hence lots of pilgrims collected here annually from early times, and the temple could be maintained without any difficulty. The temple of Konarka had no such advantage. The road to it lay through heavy sands, and the pilgrim could not visit the place conveniently. So its repair had to be ultimately given up, and the temple fell into ruins.

The same disadvantage of a difficult road still exists. A visitor going from Puri has to traverse about twenty miles of thick, heavy sand, with much to be done his way, for excepting a few small trees (palmyra here and there) there is no vegetation, the only vegetation on the sand being a sort of white, dry-looking low grass. The high ridge along the coast hides even the green of the sea view, and its presence close by is indicated only by the noise of the dashing waves carried on the rather strong sea breeze. Except during the rains when pools are formed here and there, there is no water to be seen.



bearing that of the deluding mirage, until one has traversed the enormous stretch of the distance and reached the river Kushabhadra, here called Nidhina (meaning the place for soaking, for bath and breakfast"), as the people here generally take a little rest here and have a smoke to refresh themselves for their further journey. So far there is hardly any fatiguing labour of the journey, ascending perhaps there are not uncommonly hills with a couple of deer and black bucks, grazing and frolicking, while the deer's snort is heard from the dreary scenery.

The inconvenience of the journey, however, are all forgotten at the sight of the Pagoda, for in it the visitor sees the grand specimen of the oldest style extant of the northern Hindu temples, one of the oldest specimens of Orissa architecture, the final result of the experience of several centuries in the Orissa Art of temple building, and of the labours of the best Uriya workmen in stone.

Although the neglect of ages, and ravages of weather and drift sand brought about almost complete ruin, enough remained to show the superiority of this temple over others, and recently Indian Government which likes to keep up such ancient works of Art, the removal of debris and sand has brought to light portions of the work, some of which were not seen for at least four centuries, and which at once establish the superiority of workmanship and design of this temple.

To stop the motion of the drift sand, plantations of *Cassia auriculata* and *Pongamia* have now been established on the west, south and east side of the compound, and have formed a dry growth. Contiguous to the south wall of the compound is a *Brick wall* called *Nidhina Mach*, which has been in existence for about a century and half. It is thick, being covered over fruit trees, *Ficus religiosa*, *Artocarpus*, *Shorea*, etc. It serves as a barrier to the visitors and passers-by of the poor classes.

An Inspection Bungalow has been constructed near the north temple, and here fish are sold.

There are two villages within a mile of the temple, *Chandrapur* and *Chandraspur*, even as far as a small hamlet, the name of this village is *Chandraspur*, guided by this name being probably the place of origin of the temple, but by the north-east and south-east winds blowing from the sea, the



or anywhere along the Chenab in the Punjab which is also identified with the old Chandrabhāgā. It is stated that Sāmba first asked the priest of Ugrasen, the Raja of Mittra, to take up the priesthood of his temple, but on his declining to accept the offer, he brought some Magas from Sakadvīpa (country of Sakas or Scythians) for the purpose. Maga appears to be the same as the Persian word Mng, applied to the old fire-worshippers of Persia. This circumstance is interesting as showing that in former days the priesthood in India was not a monopoly of the Brahmins as at present, or if the Magas were Brahmins that there was a colony of Brahmins somewhere near Azarbaijan in Persia, the abode of the Mughls.

This story differing only in minor details is told at length in the Sāmba Purāna, one of the eighteen Upapurānas. Here the curse was pronounced by Krishna himself owing to an untrue information supplied by Rishi Nārada of the conduct of Sāmba towards his step-mothers. The extant editions of the Bhavishya Purāna which contain about four times the number of Shlokas of the original Purāna, have also incorporated in them the details of the Sāmba Purāna, besides adding a lot regarding the method of worshipping the sun, the days sacred to him, the offerings to be made, the feeding of Brahmins &c.

It is probable that the Chandrabhāga of the Purānas was the Chenab, which is closer to Dwarka where Krishna and Sāmba resided.

The name Mittra-vana or Forest of Mittra (one of the 12 Adityas or Suns) can also be hardly applicable to the locality, which presents more dry sands than vegetation. There are, no doubt, some groves of trees seen near the villages some two miles off towards the west and north, but these could hardly form a Vana or forest. Nor are there any marks of the existence, in the near past, of any forest which might have been removed. On this portion of the coast of the Bay of Bengal jungles of hintal, sundari &c. are seen, as already mentioned at the estuary of big rivers, along the deep tidal creeks and channels cutting up to the coast. The site of the Kōwarka temple is quite un-favourable to the growth of big forests.

The story has, however, been turned to account by the author of the Vapula Samhita, a Vedic layric work which describes the sanctity of Orissa in order to add to the sacredness propoed therein of the locality where the temple of Fornarse was built. This place is mentioned as Padma Kshetra or the place of the lotus of Vishnu. The Samhita, however, makes no mention of the temple.

Of the old books which make a mention of the temple are the *Mandla Panji*, or records kept up in the temple at Puri, and the *Ain-i-Akbari* by Abul Fazl, the famous minister of the Emperor Akbar. The following account is found in the former :—

First while giving a list of Kesari Rajas, beginning with Gandharva Kesari, it is said against Purandara Kesari, the 30th on the list, that he built the temple of Komarka Deva in the Arka Kshetra, and founded eight Sasanas, or populations of Brahmans. It is said that 41 Kesari Rajas ruled for 670 years, after which Chudanga Deva of the Ganga Vansha (Gangetic Dynasty) came to the throne.

In the *Trihas* portion, on the contrary, where is given a list of Rajas beginning with Yudhishtirha (of the Mahabharat) and pretending to be a more complete list, and noting the period of reign (in many cases with months and days) of each Raja, the following note occurs of the reign of Baccari Narsing Deva, who came to the throne in the 181st year of the rule of the Gangetic dynasty.

"After this Langula Narsingha Deb became Raja. In the 3rd Anka of this Mahuraja, he had the foundation of the temple at Komarka. Having given the charge of building the temple to Shiba Samantaray Mahapatra, he undertook an expedition to the south which occupied him 12 years. The temple was consecrated in his 23rd Anka. This Raja reigned 5026 years."

Before the Gangetic dynasty, 41 Kesari Rajas have been mentioned to have ruled for 1823 years, 9 months and 11 days, but the name of Purandara Kesari does not appear. In the former list, no mention has been made of the erection of a temple by B. K. Langula (Languli, Nangroo) Narsing Deva. Here only the grant made by B. K. for the Puri temple are recorded.

However great the difference between the lengths of reigns as recorded in the two places, if the accounts of the construction of the temple are not less available, as in the latter record it is said that Narsingha Deva built a temple before of the temple of Purandara Kesari. This record, which describes the Komarka Kshetra, was made at a much later date, but it gives a much more detailed account of the temple and the worship going on there, so I give a translation below, leaving the Purana references about Samba &c.

From that day (after Samba left for Dwarka) Maitraditya Surya lived in the temple built on the Chandrabhaga at Konarka Kshetra. Then Rajas of several Yugas worshipped him there, and in this Kaliyuga, after several Rajas had passed, Purandara Kesari, Raja of the Kesari dynasty, constructed a temple at this place and established 8 Brahmapur Sasanas for the worship of the god. Then beginning with the Kesari Rajas who came after him up to Chudanga Deva and Purusottama Deva of the Gangetic dynasty, all the Rajas worshipped the god. After this, in the same Ganga Vansha, Ananga Bhima Deva Maharaja having increased his revenue above what was realised by his predecessors, increased the amount of offerings and fixed the sums to be spent on god's Bhoga, Sewaks and Kshetra Devatas &c.

Formerly the Rajas offered 42,500 Kahans (of Kauries or Shells). Raja Ananga Bhima Deva increased it by 30,000 Kahans, but at the advice of one Iswara Naik reduced this increase to one-third. So the total came to 52,500 Kahans. After this the Kauri currency being changed to gold, taking 15 Kahans equal to a Mad (half a tola) of gold, the offering was fixed at 3,500 Mads of gold.

Following is the detail of the Bhogs :—

1. Sakala Dhúpa Bhoga.
2. Panchamrita Snana and Raja Bhoga.
3. Duipahara Bhoga.
4. Duipahar Avakas Bhoga.
5. Sandhyá Dhúpa Bhoga.
6. Badasingara Bhoga.
7. Ballabha Bhog.

For all these 5 Mads of gold was given daily. In the whole year there was no Bhoga on 5 days, so that for 360 days, the expenditure on Bhoga was ... ..						1,800 Mads.
For Khetra Bhoga ... ..						100 ..
Total for the two ... ..						<hr/> 1,900 Mads.
For Matiar Bhiyan ... ..						200 Mads.
For Camphor and Sandal-wood ... ..						100 ..
For Flowers ... ..						100 ..

For Magha Saptami and Duadasa Jatra festivals	...	300 Mads.
For Sewaks of the temple	... ..	400 ..
Total	... ..	3,000 Mads.
For the offerings of Kshetra Devas including Maya Devi Ashta Shaubhu (including Rameshwara, Chitreswara, Mangaleswara, Isaneswara, Mukteswara, Tribeniswara, Utpales- wara)	... ..	160 Mads.
Ashta Chandi Devi (including Khalkothi, Ranchandi, Bhagawati, Rudrani, Khileswari, Charchika, Chitreswari)	...	120 ..
For Aruna Deva...	... ..	15 ..
4 Dwarpalas (named Mathara, Pingala, Danda and Chan- danhu)	... ..	20 ..
Other Devatas in the Kshetra	... ..	60 ..
For Chandra Bhaga Tirtha	... ..	? ..
Jala Sthala and Akasa Devatas	... ..	12* ..

Maharaja Ananga Bhīma Deva had said he would erect the Purushot-  
tam temple at Puri bigger than what it was, but could not. To atone for  
this sin, his son Bararai Narsinha Deva Maharaja sent his Patra (2nd minis-  
ter) Shiba Samantaray Mahapatra with money to erect a temple in front of that  
of Purandara Kesari, over the Padmatula Tank, and after its erection,  
consecrated it and bringing the statue of this god from the latter temple,  
kept it there and giving more offerings and lands than what were given  
by Raja Ananga Bhīma Deva, got the latter Raja relieved of his sin, whose  
soul thereafter went to live in heaven.

After this, several Rajas beginning with Bararai Narsinha Deva,  
worshipped the god, and after reigning happily on earth attained heaven.  
After the reign of Mukunda Raja, the Yavanas attacked this temple, but not  
being able to break it carried away the copper Kalasa and Dhwaja Padma.

Then Narsinha Deva, the grandson of Maharaja Ranchandra Deva and  
son of Purussottam Deva, went to see the temple in his 9th Anka on a  
Monday (21st day of Mina). On that day the Sūba of Orissa was given to  
Bakar Khan by the Emperor of Delhi (Shah Jahan).

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The total of these comes to 3,457 Mads. so the balance of 113 Mads. must be for Maya Devi  
and Chandrabhaga, for which the accounts could not be read. 100 Mads for the former and 13  
Mads for the latter is probable.

On account of the violence caused by the Yavanas, the Temple festivals and Niladri festivals were being held at Puri. This Maharaja went to see the empty temple and got it measured by one Swasia Nath Mahapatra from Puri. The measurement was done with a measure called Kathi in length equal to 28 Anguls (finger widths) of the Maharaja,\* which may be taken as 1' 8" or 1' 9".

The Ain-i-Akbari gives the following description † :—

Also near Jagannath is a temple dedicated to the sun. Twelve years' revenue of that country was spent on it. Experts, difficult to please, are struck with amazement on seeing it. The height of its walls is a hundred and fifty hands and their thickness nineteen. It has three door-ways. On the eastern one are figures of two elephants nicely carved, each catching hold of a man in his trunk; on the western door figures of two horse-men have been set up with all equipment and splendour; and on the northern, there are likenesses of two lions each making prey of an elephant and standing rampant on him. In front (of the temple) is an octagonal pillar of black stone, fifty yards in height. On ascending the nine flights of steps (leading to the temple)

The measurement as given is as follows :—

Chumbak Loha (Magnetic iron) projecting above the temple 12½ Kathi, Ekhouri—3 Kathi 6 Anguls, Egarupotika—1½ Kathis from the lions of the Anala to bottom of Garuda—12 Kathi from the Sinha Garuda up to Padma Prastha—87½ Kathi, total 116 Kathis 20 Anguls. Of this 116 Kathis above the temple is 12½ Kathis and the temple, as existing, 104 Kathis 6 Anguls. Besides this there was a Kalasi (2-8) and over the Padma Chwaja (1 Kathi), which have been taken down and which together measured 3 Kathi 8 Anguls, making the total height of the temple 120 Kathis.

The measurement of Mukhshahi, small temple 73 Kathis. The Angul or golden platform in front of the temple is east to west 16 Kathis 8 Anguls, and north to south 23 Kathis. To the east of this there are 12 steps now existing, each of these is 13 Kathis 8 Anguls by 2 Kathis. Torii or pillars at the east door-way are 4 Kathis in width. There are two of these and their top portion is visible. There were 17 steps on this side, 5 were 10½ Kathis by 2 Kathis. Width of the door 12 Kathis 2 Anguls, two jambs of this made of chlorite stone, each 3½ Kathis in width, height 7 Kathis, thickness 5½ Kathis. There are two Khamba (pillars) in Mukhshahi-deul, total width 26½ Kathis, thickness of the walls 8 Kathis, so for two walls 16 Kathis. So the width of the Mukhshahi-deul, including the walls is 42½ Kathis. Of the Anasar Pin (base of the main temple, thickness of the wall, north to south side—9 Kathis, length east to west—18 Kathis, north and south—18 Kathis 8 Anguls. Length of Sinhasan—7 Kathis, width 5½, height 2½. The upper Sinhasan—length 4 Kathis 8 Anguls, width 2 Kathis, height 1 Kathi. Of the Aruna Khanda, circumference—3½ Kathis, height (not given). The width of the wall of Paduk Nali (Drury) towards the north—18 Kathis, wall on the south—18 Kathis, two walls together 36 Kathis. Wall on the west side of the temple—8 Kathis. From the northern door to the lowest step, width 12 Kathis.

[ \* The translation is mine. I have not taken Gladwin's translation as it is not quite accurate.

one sees a spacious enclosure (hall)\* and a large niche, built in stone, in which has been carved the Sun with other planets. All round (the temple are represented a variety of human figures in different moods, some with their heads on the ground, others standing, sitting, or lying, some laughing, some weeping, some wondering (at something), others seem to be knowing. Besides there are different sorts of minstrels, and a number of strange animals which do not exist except in imagination. They say seven hundred and odd† years ago, Raja Narsinha Deva finished this great building, and left (for himself) a big memorial. In that vicinity, there are twenty-eight temples, six in front of the doors and twenty-two outside the compound and there are stories connected with each of these.

Among later writers may be mentioned Stirling who visited the place in 1824, Fergusson (1838), Dr. Hunter and Dr. Rajendra Lal Mitra. The writings need not be copied here, being readily available. Henceforward quotations will be made further on as found necessary. Dr. Rajendra Lal quotes an abridged version of the *Mandala Panji*, which says :—

His son Langulia Narasimha Deva reigned for 45 years, S. V. 1204. This King erected in the Arka Kshetra a temple to the God Kalyana. His seal runs thus:—The lord of the earth, the great King Narasimha, erects a temple for the ray-garlanded God in the Saka year twelve hundred."

Comparing this with the description given in the Mandhā-Paṇḍita above, it will be found that the so-called idyllic one is really a hearsay description. The second and third accounts are a confirmation from the Mandhā-Paṇḍi.

The north—mentioned above Masjid—the temple which is now a ruin, the south had completely covered the plinth and a north—west—extension, and the position of the main temple was indicated by a row of stones. No main was visible in the first drawing. At the time when the Masjid-Akbari was written, the north was not in ruins.

“We are not really ‘open’ and ‘friendly’ to the gay, lesbian, and transgender community,” says the author.

The above theorem is due to Krasovskii, which means that for a given  $\epsilon$  and  $\delta$ , there exists a constant  $\eta$  such that copying from the oracle and using  $\eta$  as the step size will ensure that the total error is bounded. The above theorem is a special case of the following theorem by Nesterov and Polyak (1996), which holds without this restriction.



deserted, but the ravages of drift sand had started and the plinth was partly, if not wholly, covered up, for there is no mention of the wheels and horses of the temple, which are its chief peculiarity, striking a common visitor at the first sight. The description, besides, does not carry us farther than in the Porch or Jagamohan of the temple, to the Navagrah Stone over the door-way to the main tower, mentioned as a large recess in which the image of the Sun with other planets was carved, and it is not unlikely that a portion of the tower had fallen before Abul Fazl got his information of the temple.

In the time of Narasimha Deva (A.D. 1628-1645) also, who got the temple measured up, the plinth was evidently covered up, and the temple was beginning to fall into ruins.

The account given hitherto of the temple being thus incomplete, it will not be out of place to give here a fuller description of it, which is now possible after the sand and debris have been removed.

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## CHAPTER II.

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### AN ORISSAN TEMPLE.

Before coming to the actual description of the Black Pagoda, it appears desirable to describe briefly the different parts of which an Orissan temple is composed, giving their Uriya names. It generally consists of two buildings, the main temple or sanctuary in which the statue of the presiding deity is kept, and an Audience Hall or Porch from which the ordinary public is allowed to have a look at the god. The sanctuary is called Deul (or the temple), and the Porch has got the different names Mohan, Jagamohan, Mukshan, Bhadraka and Mandapa. The Deul has got no doors except one leading to the Audience Hall. The latter has got doors on all the four sides. In small temples, however, the side-doors are generally closed, so that there is only the front door, which faces either the East or the West, generally the former. Sometimes in bigger temples two more buildings similar to the Porch are added in front. This addition appears to have been made at a later date when the concourse of pilgrims needed better accommodation. The one closest to the Porch is called the Natamandir or the dancing hall, in which the pilgrims can sit for a short time; the other one is named Bhogmandap or Refectory. The former is generally an open sort of structure, the latter has only two doors, one in front and the other leading to the Natamandir.

The plan of these rooms is invariably a square. The outer faces or walls are generally given two fold projections dividing them into 5 parts (Rathaka), hence the building is called Pancharathi. If the face be divided into seven parts by three fold projections, it will be called Saptarathi, and so on. The central one of these parts, which includes the door, is known as Rahapaga, those on its either side are called Anardhapaga and the corner ones Kanakapaga. These projections are carried up to the top of the roof or covering of the buildings.

Leaving the plinth which has not received the attention it deserved in the generality of Orissan temples, the buildings are divided into three principal parts: (1) The body, including the bottom moulding and that

at the top from which the roof begins, (2) the covering or roof, and (3) the *Amala* or crown ornament with which may be included the *Kalasa* and *Dhwaja*. The roof of the Deul is formed by raising up the walls below, at the same time giving them a slight batter, so that they gradually approach each other, until they are sufficiently near for a cover stone or iron beams to be used. The steeple or tower thus formed is named *Chudra*. A common ornamentation for the steeple is a series of miniature temples, one over the other, made all round on the *Anardha* or *Kanakapagas*, or sometimes on the central or *Rahapaga* also. On the front or east *Rahapaga* is set up the big lion-on-elephant figures known as *Gaja Sinha* or *Garuda Sinha*. The crown ornamentation consists of a compressed ribbed dome called *Amala* topped by a conical construction named *Khapuri* looking like an inverted funnel, that at the top, in the centre of which is placed the *Kalasa* or a fine representation of a water jar. Over the *Kalasa* comes the *Dhwaja* or symbol of the presiding deity, made generally of metal. These parts are shown on the sketch figure of the temple, vide Plate I.

The roof of the *Mohan* and other buildings is, unlike that of the Deul, pyramidal or in certain cases prismatic. From above the walls a heavy cornice made up of several rows of ornamental bands with a cyma projects horizontally, receding uniformly as it goes up, so as to give a perfect pyramidal shape with the top *Kalasa* as the apex. These bands are in two or three groups containing four to six rows in each. The space between two groups or tiers is occupied by human figures or lions. The *Amala* with its *Kalasa* &c. is similar to that in the Deul. Between the *Amala* and the tiers of cornices, and connecting the two dissimilar things is the very ingeniously designed construction the *Sri* with its *Khapuri*. The two form a bell-shaped ribbon figure with a curved plan bottom and supported on crouching lions. The ribs are well designed to show lotus petals.

Owing to the different forms of the roof, the vertical lines of the main tower show out more prominently than the horizontal lines, while in the other buildings, the horizontal lines are more prominent. The roof styles are hence called *chalya* or *chalya* as *Rikhi* (stepped) and *Paldi* (stepped) respectively.

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## CHAPTER III.

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### DESCRIPTION OF KONARKA TEMPLE.

Like the temples at Bhubaneswar and Puri, the Konarka temple consisted of a main tower and a porch. Of the additional buildings, there is only one\* instead of two as in those temples. This is in front of the porch, but is quite a separate structure, not joined to the main building as at Puri and Bhubaneswar. The Jagamohan and the main temple stand on one plinth and were meant to represent a chariot of the Sun-god to whom the temple was dedicated. It has twelve pairs of nicely carved wheels, and seven horses attached to it, also beautifully finished.

The chariot of the Sun is driven, according to the Puranas, by seven horses and on one wheel only, representing allegorically the seven planets all moving in accordance with the same law. Sometimes the Sun is represented to have one horse, which is white in colour and has seven heads, which is, as some think, meant to show that the white rays of the sun are made up of seven colors. The builder of the chariot temple of Konarka, however, would neither have a horse with seven heads, nor only one wheel to the chariot, as either would have looked so unnatural. He remained satisfied with his horses and wheels showing the planets moving along the twelve divisions of the firmament, the signs of the zodiac, if an astronomical fact must be represented.

Above the ground level which is paved to a short width all round the temple, rises quite square the stylobate, 12 inches deep, forming a pedestal for the plinth. The wheels rest on this, so also the horses. It is carved with a continuous line of elephants, in bas-relief, excepting a few portions where other scenes, domestic, shikar &c. have been represented.

The plinth is 13'-3" high and may be divided horizontally into five divisions. The lowest one is a moulding consisting at the bottom of a cyma

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\* This structure was at first taken to be a Bhogamandapa (a trifectory) but its plan shows that it was a Natmandir and not a Bhogamandapa. See also this plan in the Appendix as Natmandir.

reversa on a scrolled base and showing lotus petals, an ovolo rather of Greek cut in the middle, and two tiles or fascia with floral scroll pattern connected with a pointed torus at the top. The whole moulding is 2'11" high. Then come panels formed between pillasters generally in the shape of temples. These panels contain griffins and Nagakanyas or female figures with lower part of their body like that of a snake, besides some very fine female figures. The height of these panels is 2'9". Over the panels comes a band consisting of two neatly ornamented lines of tiles with a pointed torus in the middle, and separating them from another set of panels above. This is 12 inches.

The upper panels are formed by pillars very beautifully finished. The base consists of a moulding similar to the moulding of the plinth described above. The body, which is in section a square with double chamfered corners, is ornamented with fine scrolls showing small animal figures. The capital is round with the top formed of nice lotus petals. The panels contain figures for the most part obscene. Those not obscene are some single female figures which are real works of art, and some groups representing particular scenes. Of the latter the following are interesting:—

1. A Raja is sitting on an elephant, and some persons evidently of a different nationality, as wearing long cloaks, have brought a giraffe to him as a present. The animal has, however, been shown with horns\*.

2. A Shikar scene, with a Raja on horse-back, killing tigers and deer. The tiger has not, as far as I know, been figured anywhere else in Ugarit carvings. This carving has been a little worn out.

3. A Shiva-linga and statues of Jagannath and Durga, the latter killing Mahishasur, are shown on the same pedestal, and a Raja with his attendants and elephants has come for worship. Two similar carvings in chlorite were recovered from the debris of the main temple, the only chief difference being that they have got two pedestals, one with Shiva-linga and Jagannath, and the other with Durga. It was suggested that the figure represented a reconciliation of the three principal sects of the Hindus, viz., Shaiva, Vaishnava and Shakta. This can hardly be accepted, for there was never a time when all these sects were reconciled to each other. Besides,

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\*The scene reminds one of a painting (dating about 1340 B.C.) found in a Tibetan tomb, in which some Arabian Chieftains bring presents including a giraffe, to an Egyptian king. The painting is reproduced in the New Popular Encyclopedia Volume X, page 262.

Jagannath in such a case ought to have been given a separate pedestal like Durga, and should have been accompanied by Balarama and Subhadra, or at least Sudarshana-Chakra. As it is, the figure is quite devoid of any ornamentation standing as it were like a symbol, and it is not difficult to recognise in it the symbolic figure of Rama made to represent that the Shiva-linga was Rameswara and the scene meant was at Rameswaram in the South. It may be noted that the pictures of Rameswara always contain a figure of Rama close to the Linga. The presence of Durga killing Mahishasura also confirms this view, as we know from the Skanda Purana,\* that Mahishasura was born near Rameswaram and the incarnation of Durga to kill him was at that place. The scene, therefore, represents Rama going to worship the Shiva-linga at Rameswaram. The late Dr. T. Bloch (Superintendent, Archaeological Survey, Eastern Circle) took the scene as at the temple of Jagannath and concluded from the assumption that at the time when Konarka was built (which he took to be the 13th century) Jagannath was associated with Shiva and Durga and not as at present with Balarama and Subhadra, and that the change might be attributed to the great Vaishnava revival that spread over Northern India in the 14th and 15th centuries under the influence of religious teachers like Chaitanya.† The assumption, as well as the conclusion, although a novel one, is quite unwarranted, for there is nothing to show that there ever existed a Shiva-linga and a statue of Durga along with Jagannath in the Puri temple, nor is there any record of the change of the statues as suggested by Dr. Bloch. On the contrary, records can be found of dates much anterior to the Vaishnava reformers like Chaitanya and others, to show that Balarama and Subhadra were companions of Jagannatha before the Vaishnava revival.

As an instance may be mentioned the Brahma Purana,—Adhyaya 50, Ch. 44 to 54. It may be noted that this Purana does not name Buddha amongst the Avatars of Vishnu, and so the images, like what we have at present, existed before he was regarded as an incarnation, some time previous to the 8th century.‡ Dr. Bloch made another assumption that the Raja with his attendants, most of whom are bearded, represented the Sun-god with his planets. This is also groundless as there is absolutely nothing to show it, not a single distinguishing mark of the Sun or his planets, which the artist

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\* Brahma Purana, Setu Mandana, Adhyaya 6th and 7th.

† Notes dated the 9th June 1909 on the Antiquities of Orissa, their Conservation and History.

‡ For this see the 'Antiquities of Orissa' Volume II., page 107.

would surely have given, if he had meant what Dr. Bloch assumed. In this same slab, it may be noted, in order to shew that the demon killed by Durga is Mahishasura, a small head of buffalo (Mahisha) has been shown underneath, and it is impossible that the sculptor, if he had meant to show the Sun and his planets in the form of the Raja and his retinue, would have omitted their distinguishing marks. The height of these panels is 3'-10"

The top-most part of the plinth, 2'-9" in height, consists of three lines of tiles, the lowest one showing elephants and war scenes, and projecting over the panels below. The second one which is slightly recessed is carved with honey comb pattern. The top one is now broken and was probably carved with figures of elephants &c.

The wheels of the chariot temple are 9'-9" in diameter, and have every detail of their parts nicely shown. There are 8 bigger and 8 thinner spokes in each wheel. The former as well as the rim are finely ornamented with scroll work and small figures. The axles neatly project out. Some of these wheels are broken.

There were seven horses, four on the right side and three on the left. The body is 5'-2" long. The chain from the bit going round the neck is nicely shown, the bridle appears to be made of entwined wires. The horses wear ornaments in their feet, also necklaces ornamented with small bells.

The plinth was ascended by three flights of steps now broken, one opposite each of the three doors leading into the Porch. The width of these at the stylobate is 42'-6". As the width of steps given in the records is about 23'-3" only, it appears there were side walls about 9 feet wide on each side. A portion of this grand plinth is shown in Plate No. X.

The superstructure consisting of the porch, the main temple and three structures surrounding the main temple, was laid out leaving a berm of from 8 to 12 feet. A common pedestal or stylobate 2'-3' high was constructed first, and over this the buildings were laid out separately. The pedestal consists of a tile with scroll work, topped by a cyma reversa showing plain lotus flowers. Over this slopes up another tile with a nice floral design with lotus petals above. Between the cyma and the upper projecting tiles is a very fine honey comb work.

## THE JAGAMOHAN OR PORCH

The Jagamohan is a square building in the Panch-rathi style, i.e., with two-fold projection on its walls. The walls may be divided horizontally into five divisions like the plinth. The lowest one is a moulding 11 feet high. It consists of a nicely-carved tile with a cyma of lotus petals : over this is a plain ovolo with a thin band going round in the middle, and this again is surmounted by two lines of well-ornamented tiles with a pointed torus in the middle.

Over the moulding come panels or niches containing griffins. There are figures of lions standing on crouching elephants, and in some cases animals with trunk of an elephant and paws of a lion killing demons. These latter were perhaps the animals mentioned by Abul Fazl that could exist only in imagination. The height of the niches 8' 9". Then comes a moulding 2' 6" wide made up of five bands, well-ornamented with scrolls &c., and separating the niches below from those above. The upper niches have a height of 8 feet, and contain obscene life-size figures, which, but for their obscenity, would do credit to the sculptor, by their natural cut and beauty of shape.

The top-most portion of the body of the Mohan consists of a moulding 2' 6" thick, made up of ten bands finely ornamented.

The projections of the walls, or Pagas as they are called, are differently ornamented, excepting for the middle and top band-mouldings which turn round and follow each recess into a corner, and are the same throughout. The lowest moulding and the two panels are replaced on these Pagas (Kamaka and Amardhapagas) by figures of temples. On each side of these temples are two octagonal pillars. The outer ones are adorned with scroll work and are nicely shaped being contracted at the base and the capital. The inner ones have double rows of obscene figures. In the lowest portion, however, the inner pillars are beautifully entwined round by bodies of snakes which end at the top in a male and a female figure. The lowest moulding is thus seen only in small portions at the corners and between the different Pagas, and its effect in appearing at intervals in this way is very charming.

With all these projections and recesses with which the walls are ornamented, the square character of the building is fully visible, unlike the Jagamohan at Puri or Bhubaneswar which lose their form in these projections.



The roof of the Jagamohan is pyramidal, built in the horizontal arch pattern, i.e., by corbelling in the layers of stone above the walls, so that they gradually approached each other. The inner slope of the roof thus formed was about 1 to 1. The ornamentation outside consists in three tiers of cornices, the lower two containing six rows each and the upper one five. The faces of the former, are carved with nice friezes showing elephants, horses and other animals and some war scenes, which are set off with richly carved lancet-headed crests at regular intervals. The total height of the first or lowest tier is 15' 6'', the thickness of cornices varying from 3' 0'' to 1' 3''. They are champered at the edge, so that the faces are not more than 1' 3''. The lowest stone projects 3' 9'' horizontally from above the wall of the building. There is no bracket or support of any kind, except what it gets from the portion resting on the wall and the weight of masonry above it.

The second tier of cornices commences at a height of 7' 4' from the top of the first one, the space between being divided into niches, containing life-size female figures with Khol and other musical instruments.

At this level there are also, over each of the three door-ways, two figures of Shiva, with his characteristic sacred thread of a snake and *Damarou* in the hand. There are only four heads instead of five, although each head has got three eyes. This is not however, an anomaly, as Jata or the matted hair of Shiva is sometimes counted as the fifth head. At Kora Johannabad (United Provinces) there is a statue of Shiva, having only four heads, but taking the Jata into consideration the name of the Shiva is Panch-vaktreswara or five-headed Shiva.

The height of the second set of cornice is 10' 6'', the thickness of stones varying from 1' 9'' to 1' 3''. The projection of the lowest course is 3' 6''.

Between this and the third set of cornices there are recesses again, 5' 4'' high containing figures of female minstrels like those lower down.

The third set, although adorned with lancet-headed crests has no bas-relief figures carved along the edges, as being at such a great height, about 90 feet, the work would have been lost to the beholder. The total height of this set is 7' 6'', the projection of the lowest cornice being 2' 7'.

The Pancharathi style of the walls has been followed on the roof. Each line of cornice, as also the recesses between two tiers of cornices, has projections in general keeping with the projections below.

Over the upper set of cornices, which finishes the roof covering, comes the heavy Sri, with its Beki (or neck), supported on eight lions which serve to connect the circular ornament to the square form of the roof below. The Sri is a plain compressed spheroid surmounted by a very graceful bell-shaped Khapuri ornamented with lotus petals. The total height of the Sri with its Beki and Khapuri is 17' 8". On this comes the Amla a compressed ribbed dome with its Beki and Khapuri, supported on the backs and heads of men sitting with their hands pressed on the ground. The Khapuri of the Amla is quite plain, and its top is a circle of 16' 10" diameter. The height of the Amla is 7' 10".

The Kalasa and Dhawaja of the Jagannohan are missing. Only a small piece of iron which held it in position still projects up in the centre of the Amla.

On the suitability of this roof to the elegant and at the same time solid-looking walls, Fergusson writes the following in his *Picturesque Illustrations of ancient architecture* :—

"Were such a roof as this placed over a colonade or on a wall much cut up with openings, it would, no doubt, be overpoweringly heavy, but placed as it is on a solid wall with only one opening on each face, and that so deeply recessed, I scarcely know one so singularly appropriate and elegant, and the play of light and shade from its bold and varied projections, and intervening shadows give it a brilliant and sparkling effect, that, I confess, I have almost never seen equalled."

The Porch had four doors, three leading outside, the fourth on the western wall leading into the main temple. The door frames were of iron, and magnificently ornamented, all of the same pattern almost. The following is the description of the eastern one given by Dr. Rajendra Lal Mitra in his "*Antiquities of Orissa*":—

"Its front is one mass of carving of the richest and most beautiful description to be seen anywhere in India. The pattern is everywhere identical, met with not only in different parts of Orissa, notably in the north of the

Great Tower of Bhubanesvara, but also in the Ajanta Cave No. 1\* and elsewhere ; but its finish is most exquisite. The design includes seven distinct bands enclosed in a frame having its edge moulded in the form of a cyma recta, and set off with a series of lotus petals edged with beaded ornaments. The bands are all set on the same level : they rise from the top of alto-relievo human figures standing in different attitudes, and terminate at the corner of the lintel, the transverse portions on the lintel being in some of the bands differently ornamented. The inmost band has a floral design similar to Figure 24, Plate XI. of Volume I. The next is formed of two twining serpents which terminate at the top in a female bust. The chaste design and exquisite finish of this scroll can not be surpassed by any carving of mediæval times. The third is formed of panels filled in, alternately, with the coat of arms design shown in Figure 46 b, Plate XXXIII., Volume I., and human couples in disgustingly obscene attitudes. In the transverse portion of this band the coat of arms design is omitted, and the human couples are replaced by single squatting figures, either singing, or playing on musical instruments. The fourth is a trailing vine in the loops of which cherubs are at play. In the transverse portion of this band the vine is dropped, and the cherubs are replaced by human figures in a flying attitude, each carrying a female seated on his out-stretched thigh. (Figure 143, Plate XXXVI., Volume I.). The fifth is formed of a series of miniature pilasters set one over the other, the transverse portion being filled in with musicians playing mostly on the large drum, called Khola (Figure 169, Plate XXX., Volume I.). The sixth is a repetition of the third in every detail ; and the seventh is formed of a string of cucurbitaceous flowers (Figure 143, Plate XXXVI., Volume I.) In the middle of the transverse portion of each band, there is a panel flanked with pilasters and filled in with bassi-relievi. The subject of the lowest panel is the sun as shown in the Navagraha frieze, holding a full-blown lotus in each hand, and attended by two serpents waving chhatra. In the next panel the central figure is a Raja explaining something to a minister standing with folded hands on one side, while a servant on the other side waves a chauri. This is repeated in the third, fourth, fifth and sixth panels. In the topmost panel the Raja appears in a niche surmounted by a trefoiled arch and having the head of an elephant on each side."

There is a mistake about the subject of the lowest panel. Dr. Rajendra Lal takes the figure to be the sun, but actually it represents

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\* Indian Antiquary for August 1874.

Mahalakshmi, the goddess of wealth and good fortune seated on a lotus and with two full-blown lotus flowers in her hands. On each side of the central stalk bearing a flower on which stands an elegant peacock, is a female figure from a jointed in its extended trunk. There are two gattikas with chaubios. This goddess was held in respect by devotees of the Hindus as well as by the Jains and the Buddhists, each one having a separate story about her existence.

The width of the elliptic frame or lining to the east of three outer doors was 4'-6" so that with the opening 6'-10" the total width of the doors was 15'-10". On each side of the doors projected flanking architrave which supported a heavy piece of stone on two solid inverted T's. The face of this stone which formed the architrave was curved with 9 small figures of the nine planets. It is not known how the flanks were decorated but it is probable that their outer faces were kept plain except for beautifully ornamented borders and that the outer faces were in keeping with the designs on the wall of the structure, the roof of the architrave or the Navagraha stone which is called lying in line with the top of the upper recesses. There may also have been a frieze over the Navagraha stone. In front of each of the flanks there was a cylindrical pillar going up to the top of the architrave and supporting a piece of stone forming a cornice over it. What the design of these pillars or carvings was cannot be said now, as excepting a portion of the base of one of the pillars on the north side, nothing is in existence. The projection for the door flanks and the pillars together measured 16 feet at the pedestal.

Of the Navagraha stone architraves only one from the eastern door-way now exists, lying at a distance of about quarter of a mile from the temple. The stone in which it is carved was originally 19'-0" x 1'-0" x 3'-0". To make it lighter to carry to Calcutta it was probably in 1860, cut length-ways into two. The carving is excellent in design and technique (Page XII). Its subject is thus described by Dr. Rajendra Lal Mitra:

"The face of the stone architrave is divided into nine panels, each containing a human figure, evidently a deity, seated on a lotus. The panels are separated by four pilasters supporting a trefoil arch. The figures are seated and facing each other. The first figure, beginning from the left hand side, is that of Ravana, the king. According to a hymn attributed to Vyasa, he should be on the right of the

nibiscus flower (Jaba), and very refulgent : but in sculpture he appears like a genial-looking man holding a full-blown lotus in each uplifted hand. The second is Soma or the moon. In appearance it is the counterpart of the first, except in the position of the hands, which are stretched forward, the left holding a water vessel, and the right a rosary which he is engaged in counting. The hymn aforesaid assigns him a white colour like that of conch-shell, or snow. The third is Mangala (Mars) : the fourth Buddha (Mercury), son of the moon ; the fifth Vrihaspati (Jupiter) ; the sixth Sukra (Venus) ; and the seventh Sani, (Saturn). In sculpture they are alike in form, feature, ornaments and occupation, except Jupiter who has got a flowing beard. In the hymn, the third is described to be a red-coloured youth, born of the earth, resplendent as an agglomeration of lightning, and holding a spike. The fourth is a son of the moon, of a dark blue colour like that of the bud of the *Priyangu* (*Panicum Italicum*), of unrivalled beauty and benign appearance. The fifth is of the colour of gold ; he is the high priest of the gods and sages. The sixth is the high priest of the Asuras, and of the colour of the stalk of the winter Jessamine (*Jesmenia pubescens*). The seventh is the son of Ravi, (Sun) by Chhaya, (darkness), and of deep blue colour. The eighth Rahu or the ascending node, is the son of Simhika. He was produced by one human body being divided into two, the upper half forming him, and the lower half the descending node. He is of a most fierce aspect, and the oppressor of the sun and the moon, one or other of which, according to Pauranic mythology, he swallows and thereby produces an eclipse. In sculpture he is represented as a grinning grotesque monster, with one immense canine tooth projecting from the upper jaw : he has a rounded crown with three triangular peaks, and a nimbus of rays terminating in dots. In one hand he holds a rounded object, which Mr. Stirling takes for a hatchet, but which is probably meant for the sun, and in the other a crescent moon. The last is Ketu, the descending node, son of Rudra : he is of the colour of the smoke rising from smouldering straw, fierce and wicked, the oppressor of the stars. The upper part of his body is in all its details similar to that of the first four figures, but the lower part is formed of the body of a serpent which coils round so as at first sight to produce the impression of its being of the same character as that of the first seven figures. The busts of most of the figures are so developed as to appear like those of young women. Mr. Stirling describes the sixth as a youthful female, with "plump well rounded figure," but the mistake has arisen from the association of the idea of

Venus with this figure. As an Englishman, Mr. Stirling could not shake off his early impressions. In India neither the moon nor Venus is anywhere likened to a female. On reference to the photograph, it will also be seen that the sixth figure does not differ from the others. Images of these planets, besides, occur over the door-way of all the richer temples in Orissa, and nowhere has a female been placed in the room of the high priest of the Asuras. In legends Sukra is blind of one eye, but this is not shown in the sculpture. The object of placing the planets over the gateway is to make them, who are the arbiters of mundane destiny, subservient to the welfare of the temple."

The interior of the Jagamohan was plain, without any carving. Only a simple moulding ran all round the room at a height of 5 feet. Over the three doors leading outside, there were recesses formed in the walls. On the western side was the door leading to the main temple with its fine chlorite frame work as mentioned above. Over this also there was a Navagraha architrave as usual.

The room, which was a square 60'×60", was divided into a nave and two aisles by means of four pillars, which supported a ceiling on solid iron beams. In what way this ceiling was supported is not known, as the whole thing fell down in 1848, and nothing of it was left when the porch was filled up in 1904.

The inside of the room was plastered. Dr. Rajendra Lal says that according to Abul Fazl's description the ceiling was painted, but I find no mention of the ceiling or anything painted in his description.

### THE MAIN TEMPLE.

Of the main temple or Deul only a small portion now remains, but it is sufficient to give one an idea of its magnificence, of its neat, delicate carvings, and of its superiority in architecture over every other temple in Orissa, those of Bhubaneswar and Jagannath not excepted. The arrangement of different parts of the body of the temple, as also their design and mouldings is the same as in the plinth or the walls of the Jagamohan. But being of a bigger scale here the mouldings are deeper and bolder, the different scrolls and floral designs are clearer and clearer.

The advantage of the bigger scale has been taken not in saving labour but in bringing out finer work and showing more details which were not possible in a smaller space.

Over the pedestal, which as already said is the ground for the Jagamohan, is the moulding similar to the moulding in the upper part of the temple. The height taking the pedestal is 15' 9".

Then come the panels or niches containing the figure of goddess as in the Jagamohan, but of a bigger size. In the central one (Jagamohan) on the three sides, south, west and north, there are, at a level, three very fine statues of the Sun carved in full relief on big oldite slabs.

On the south side the slab is 12'-6" x 5'-11" = 2'-6", in which is cut the statue of the Sun-god, 8'-6" high in full relief. There is no crown on the head, but the hair is tied like that of ascetics, with a very ornamental head band above the forehead. There are earrings, necklaces and a cloth (dhoti) with well-designed patterns, as also soot-rings. The hands held lotuses. At the feet of the Sun-god, sits his right-hand charioteer Aruna with a lash in his right hand and the reins of the horses in the left. On the right side is lying a straight sword in its scabbard. On the left side of the Sun-god is one Brikra (worshipper) 1'-5" high, and one Ashi (Ascetic) 1'-5" high, one Porter 3" high with sword and shield and another figure with a bow in her left hand. Also over the Pedestal, each side, there are two female figures holding chaman, incense-pot &c. These are perhaps the two wives of the Sun, Chhrya and Sangya, and his two daughters, Gayatri and Savitri. Near the shoulders are figures of Brahma on the right and Vishnu on the left. An arch is made over the statue and along this are figures of Kandarvas and Apsaras (angels, male and female) singing. There is also a party of twelve Musicians in bas-relief between the horses and Aruna.

The western slab shows almost similar carvings and figures, the difference being that the matted hair of the Sun-god has been replaced by a fine diadem. The figure opposite that of Brahma is not Vishnu here, as his signs, Snukha, Chakkra &c. are not shown. It has in fact no signs or marks, so it can not be said which god was meant.

The statue on the north side differs from the other two. It shows the Sun not as standing, but riding on a fine horse on the chariot with ornaments. The charioteer Aruna with his seven horses has also been done away with on this carving. In other details it is similar to the other two.

Every temple in Orissa has on its three faces, three statues, like the above, their subject being connected with the presiding divinity. The temples of Shiva have statues of Ganesha and Kartikeya, sons of Shiva on the right and left, i.e., south and north faces, and of Parabati or Durga at the back. On the temples of Vishnu we find figures of three of his incarnations, Varaha on the right, Nrisinha on the back and Vamana on the left side. The statues on the Konarka temple which is dedicated to the Sun show that deity in three of his forms. Dr. Bloch takes these as the midday sun on the south, the setting sun on the west and the morning sun on the north, probably from his position at midday and evening. The forms of the sun at these times of the day are Shiva at midday, Vishnu in the evening and Brahma in the morning.\* So the last does not agree with the figure made on the north side. Dr. Bloch calls it Aruna, but although Aruna is the name of one of the twelve Adityas I am not certain, if in mythology he is ever represented other-wise than as the charioteer of the sun. As such he can hardly be placed in equality with the Sun; besides his form is quite different.

In the Rig-Veda, 10th chapter, three names of the Sun are given as Twashtri, Pushan and Bhaga†. Pushan has braided hair and is in other respects similar to Rudra or Shiva, so it may be taken that the statue on the south represents him. But the forms in which Twashtri or Viswakarma and Bhaga are represented are not known to me, and it cannot be said for certain that the other two statues stand for them. These may be taken as representing the Sun under the names Vishnu and Haritashwa. The former name he has been given in the Rig-Veda,‡ as striding over the whole universe in three steps (represented by fire on the earth, lightning in the atmosphere and sun in heavens). He is called Haritashwa as possessing the horse Harita.

Above the panels containing the griffins and the three chlorite statues the temple is all broken. We can, however, say from the similarity of design throughout the temple, that these panels were topped by a moulding which separated them from another set of panels or niches containing human figures, probably obscene, and that over the latter was a thick moulding which formed

Aditya Haritashwa, see also the Brahminsha Purana Aditya Upan.

The figure is probably an incarnation of Vishnu who raises himself as ranging with Ratrias, Moon, Adityas or Viswadevas, including Mitra, Varuna, Indras, Agni and Aswins, sun, the planets, moon, the sun &c. &c.



the topmost part of the body of the temple and from above which the steeple commenced. We can also find by proportion that the height of this above the plinth was 57' 0". The total height up to the top of the steeple, as given in the records, was 99½ kathis or 174 feet. At about four-fifths the height of the steeple or 153 feet from the plinth level, on the eastern Rahapaga, was the gigantic Gaja-Sinha or figure of a lion sitting rampant on an elephant. This projected 7 feet from the temple, with an average width of about 5 feet and height about 16 feet. It is now lying in 3 parts towards the north-east of the temple.

The crown ornament including Amla, Kalasi and Dhwaja was 20½ kathis or 36 feet high. The total height of the temple from ground level to the top was thus 225 feet or 150 cubits, and it was therefore the highest among the Orissan temples, the Puri and Bhubaneswar temples being only 120 and 90 cubits respectively.

Like these temples the main tower of this temple also was double-storied. The intermediate roof, which was flat, was supported on solid iron beams, and was probably placed over the walls just where the steeple started. The second story was reached by means of rakes cut on the wall over the passage between the temple and the Jagamohan. Whether this second story was as dark and unventilated as in the temples at Puri and Bhubaneswar, or whether there was some arrangement for light and ventilation cannot be said now.

The interior of the Deul is quite plain, only three plain bands 2-6" wide run all round the walls at a height of 4-10" from the floor, which is paved with chlorite slabs. Inside the room is the Sinhasana or Vedita for the god, very finely made in chlorite. It is made up of a 12 inch tile, showing a row of elephants as pedestal, over which are two mouldings separated by a panel. The lower moulding, 15 inches, has a floral scroll tile with a cyma showing lotus leaves and beads at the bottom, a finely-ornamented bead in the middle, and a tile with deep cut floral design at the top. The panels are formed between pillars and contain figures of worshippers and devotees, males on the right or the south side and females on the north side. The central panel, on the front, is occupied by a Raja\* with some attendants and the priest.

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Dr. Bloch took this Raja to be Sumba, worshipping the Simgad, but there seems to be no particular reason for the supposition. The figure may rather be taken as representing the Raja who built the temple. For the story of Sumba, see page 3.

Underneath is standing on elephant holding a bough of a tree in its trunk and with a boy feeding it. The upper moulding consists of two scrolls with cymas, with a plain bead and a set of balusters between. The spaces between the balusters are occupied by figures of lions and atlantes. The dimensions of this Sinhasana are 11 feet  $\times$  7'-6"  $\times$  4'-8". Besides there are steps on the south side and a small wall on the back.

This latter is of sand-stone. The design of the Sinhasana is Panchrathi. Over the Sinhasana or Vediti, is the pedestal for the god. This, although Panchrathi in design, is quite plain. The top slab of this is wanting. It was evidently carried away by some body, after the statue was removed to Puri, as the height given in the records is about 0' 2" more than that of the existing pedestal. The dimensions now are 5'-0"  $\times$  3'-5"  $\times$  1'-0".

#### SIDE STRUCTURES OF THE MAIN TEMPLE.

In front of each of the three big chlorite statues of the sun in the main temple was a platform reached by two stair cases, one on each side and covering a small room 11'-0"  $\times$  7'-0" underneath. The northern of these rooms contained the Paduka-mala or the drain from the main temple. The other two had statues of some god placed in a small niche made for the purpose. The entrance of these rooms had a Navagraha stone architrave and figures of two Duryodhis at the sides. In front was a porch 13'-9"  $\times$  9'-4" with three doors leading outside. The whole taking the walls formed a building about 36'-0" square, very neatly decorated outside. The decoration is similar to that on the plinth of the temple. The style is Panchrathi. On the north and west sides of the temple these structures are entirely broken down, only on the south side a height of 11'-9" is still intact partly and is shown on Plate IX, and a portion on Plate X. The height of the walls below the roof was, it can be found from the size of mouldings, about 15 feet, including the stylobate, so that they reached to the foot of the big statues on the main temple. There is no record to show what sort of roof these buildings had, but it is probable that they had a pyramidal roof like that of the Jagamohan. The statues had also a gabled roofing of the same design which joined the pyramidal roof in front. There was of course an opening in the latter in front of the statues, and the difference in length and breadth of the roof shows that there was a balcony 4'-5" wide. The height of the structures when in a complete state, should have been about 45 feet from the plinth. The drain from the main temple ended in a fine Crocodile head made of chlorite.

The passage from the Jagamohan to the main temple was through a door 6'-10'' × 14'-0'' with nicely carved chlorite frame-work placed at 24' 6'' from the Hall in a recess 15' 9'' wide. The length of the door way which was lined with chlorite was 6' 3'', after which the passage widened again to 9' 9''. The outer (north and south) faces of the walls of the passage are decorated with pillars and scroll work running right up, in order to disconnect the mouldings of the Jagamohan and the main temple which differ in height. There are two sets of figures on this. The upper one is obscene, while the lower one represents a rider on lion standing over an elephant with a woman on it. The chain with which the lion is bridled is very nicely carved out.

### STATUES PICKED OUT OF DEBRIS.

On removal of the debris to bring out the main temple a lot of statues and carvings was picked up. These are nice pieces of sculpture in full relief : so a brief description of the important ones will not be out of place. Some of these are meant to represent particular scenes, while others are only figures of gods, either single or with attendants. To the former group belong the following :

1. Dola or Swinging Scene.—A young Raja is sitting on an ordinary Chautki suspended by means of four chains from the abutment of a nicely sculptured arch with six females standing at the sides, evidently rocking the swing. In front are sitting on a lotus-seat six other females singing and playing on musical instruments. The Raja who is wearing fine earrings, torque, anklets and other ornaments is holding a sword in his lap. The scene represents the Dola festival which is held each year on the full-moon day of the month of Phalguna (February-March), when figures of young Krishna are swung in a litter. The sword in the hand of Krishna at this time is, however, unusual.

2. Teaching Scene.—A Rishi or Acharya is sitting on a Sinhasana with a book (as if of Tal leaves) in his hand, and mirthfully explaining something to his disciples, six of whom are standing in front, two females at the back and six others including Rajas and ascetics sitting on one side. The lowest part of the sculpture shows horses, elephants and attendants. A photo of this carving is given in Plate XIV, figure 4. There are two more carvings showing the same scene, and differing only in details and figures of disciples and attendants. The sculpture of all these is excellent.

3. Marriage of Sita.—The carving photographed on Plate XIV, figure 6., is divided into three sections. The upper one represents the marriage ceremony, showing Sita supported by her father Raja Janaka Videha who is giving her in marriage to Rama sitting in front of Sita. The head of Rama is broken. Between the couple is seen a bearded priest or Rishi probably Vashishta offering Argha to gods from a conch shell in his hands. Behind Rama is sitting his father Raja Dasharatha, with Lakshmana and others standing close by. The second is occupied by four young ladies wearing tightly fitting bodices and Saris, and standing together with their arms merry thrown over one another's shoulders. These probably represent the Sakhis of Sita. To their left are sitting five persons, four of whom have faces like those of monkeys, each holding a vessel. This represents Rama's party. The lowest section shows female musicians playing on drums and other instruments, accompanied by a horse and an elephant, and is evidently intended to represent wedding procession. It may be noted that Rama made friends with monkey king Sugriva long after his marriage, and so the presence of monkeys at the ceremony is not according to tradition. They have, I think, been shown simply in order that Rama may not be mistaken for any other prince, for it was he only who had monkey friends.

4. Archery Scene—Photographed in Plate XIV., figure 5. A young prince is shooting arrows against a wedge shaped hard rock. The arrows are piercing through and are seen coming out on the other side. The beholders of the scene, also armed with bows, swords &c. are admiring the feat and seem to be praising the young archer with folded hands. The dress and ornaments of the prince are very nicely finished, and his pose in the act of shooting arrows is excellently shown. The lower section of the same carving shows five men with bows, arrows, swords &c. and a horse with a syce. I think this scene is a Buddhist one, and shall refer to it later on.

5. Rameshwara Scene.—Reference has already been made to this scene on page 15. Of this scene two chlorite slabs were found in the debris, one of which is photographed on Plate XIV., figure 3. On one side of the carving are seen two Simhasanas, one of which is occupied by a figure of Gurga, riding on a lion and killing the demon Mahisasura, recognisable by a small head of buffalo made underneath the figure. On the other there is a symbolic figure like that of Jagannath, and a Sivalinga. A Raja in military dress has come for worship and is being presented with prasada by a priest. The lower sec-

tion of the carving is occupied by 13 men fully dressed, probably Raja's attendants. The other carving differs from this in having an attendant to the priest who holds an axe (parasu) in his hand. This reminds one of Parasurama who was a devout disciple of Shiva and always carried a Parasu (axe) with him. The symbolic figure of Jagannatha in this holds a conch shell in the right hand. The carvings are neatly finished.

Under the other group of carvings, viz., those representing particularly gods, may be mentioned the following :—

1. Vishnu.—This is a very beautifully finished carving, and shows a four-handed figure of Vishnu holding Chakra (discus) and Sankha (conch shell) in two of his hands, and keeping the other two one on a Gada (mace) and the other on a Padma (full-blown lotus) held by two female figures standing by his sides. The hand on the lotus exhibits a Varada or prosperity giving sign on its open palm, the other hand being on the mace assuring freedom from fear (Abhaya) to the devotees. The free hands of the ladies holding the lotus and the mace, also show the same signs respectively, and they probably represent the Varada and Abhayada Shaktis of god Vishnu. The figures are standing on lotus seats, the fine work of their diadem, carvings, necklaces, bracelets, waist ornaments and dhotis (cloth) being really exquisite. Kneeling near Vishnu's right foot is Garuda. Over the springers of the trefoil arch which contains the figure are seated Brahma on the left and another god on the right. The latter would ordinarily be taken as Shiva, but there is no sign to show it, the Vahana shown on his lotus seat being also quite indistinct. Over the arch there are figures of angels blowing conch shells and playing on other instruments.

2. Surya.—The statue referred to is photographed on Plate XIII. on the right side, close to the bigger statue of Surya found in the Natmandir. It represents the sun-god, with seven horses driven by his charioteer Aruna. On each side is a soldier with sword and shield. The god wears a fine crown on the head, and has four hands, two of which (now broken) held full-blown lotuses, one a Trishula or Trident, and the fourth shows in its open palm the Varada (prosperity giving) sign. The sun is not generally shown with four hands, so seeing the Trishula in one of the hands Dr. Bloch suggested\* that the figure represented a combination of Surya and Shiva. This

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\* Notes dated the 9th June 1900 on the Antiquities of Orissa, their preservation and history.

might have been meant by the sculptor, although not necessarily, for every god has got power to grant *Vara* and *Abhaya* (prosperity and freedom from fear) and if the sculptor has shown the sun-god, to whom the temple was dedicated, as possessing these, by adding two extra hands (for the original two hands must hold two lotuses as the *chinha* or sign of *Surya*) there seems to be no anomaly. Dr. Bloch's further conclusion derived from this statue is really peculiar. He says, because the hand holding the *Trishula* hangs low, the sculptor meant that *Shiva* was an inferior god to *Surya*. I do not see how the sculptor could have managed without having any of the four hands lower than the others, and it is quite clear that in order to show full-blown lotuses the hands holding them must be raised up, and *Trishula* being a long thing must be held by a hand hanging below. We find the same thing in the statue of *Vishnu* described above, the hand with the mace hangs low. Then Dr. Bloch concludes that the sculptor meant that *Konarka* or *Arka* of *Kona* was a superior deity to the *Shiva* of *Bhubaneswar*. The builder of the Black Pagoda might have had that opinion, but to conclude that from this statue under reference requires a stretch of imagination not possessed by ordinary people.

3. *Shiva*.—The god is sitting on a very fine bull. There were four hands which are all broken. The hair is matted nicely tied up, with the crescent moon in front; the sacred thread and the ankle ornaments are made of serpents. He wears a necklace made of skulls, and a tiger skin round his loins.

4. God with a serpent hood.—This is the figure of a two-handed god, standing between two female figures, one of whom is holding a garland and the other a *ghati* or water jar. The right hand of the latter is broken. He wears a fine head dress, and is protected by the fangs of a seven-headed serpent. This is a peculiar statue as no Hindu god has this form. *Ananta Vasudeva* who has the hood of *Shesha Naga* protecting him is always shown in a lying posture on the body of the *Shesha*, with *Lakshmi* at his feet. Besides he possesses four hands. I think this is a Buddhist statue and I shall refer to it hereafter.

5. *Ganga*.—The goddess, presiding over the holiest of the Indian rivers, is seated on an exquisitely carved alligator in full relief. The head helmet and other ornaments are very delicately finished. She is shown with two hands, which are broken. *Ganga* generally has a water jar in one of her hands

and a lotus in the other. Sometimes two more hands are added with signs of *Vara* and *Abhaya*.<sup>\*</sup> The figure had, it appears, only the last two things in her hands. The alligator has not got the exact appearance of the animal. The figure is photographed in Plate XIV., figure 1.

6. *Vrihaspati*.—The preceptor of the gods is represented as a fat and stout old man with a big beard and sitting on a goat. He has a fine crown on the head and in his right hand he is holding a rosary. The left hand is broken. On his two sides are shown four vessels containing fire from which flames are coming out, as if the Rishi is performing *Agnihotra* (see Plate XIV., figure 2).

With these may also be mentioned the huge figures of elephants, lions and horses, which originally guarded in pairs the door-ways of the Jagannohan. These are now set up at some distance from the building. The two elephants are towards the north, each catching hold of a man probably a *Rakshasa* in his trunk. Another *Rakshasa* is being crumbled under his belly. The animals have quite a natural appearance and measure 7'-0" × 5'-0" with a height of 7 feet. The two lions which occupied the eastern door are standing rampant on two elephants which are crouching under them and are each holding a man in his trunk. The pedestal measures 3'-5" × 4'-9" and the extreme height of the figures above it is 9 feet. The two horses guarded the southern door. The carvings measured 10' × 6' × 7'-4" and are thus described by Dr. Hunter :—  
 "Two colossal horses guard the southern facade, one perfect, the other with his neck broken and otherwise shattered. The right hand stallion has a Roman nose, prominent eyes, nostrils not too open, and in other respects carved from a well-bred model, excepting the jowl, which is bridled in close upon the neck, making the channel too narrow—a mistake which I have also noticed in the ancient sculptures of Italy and Greece. The legs, too, have a fleshy and conventional look. He is very richly caparisoned with bosses and bands round the face, heavy chain armour on the neck, tasselled necklaces, jewelled bracelets on all four legs, and a tasselled breast-band which keeps the saddle in position. The saddle resembles the mediæval ones of Western chivalry, with a high pommel and well-marked cantle, but has a modern girth, consisting of a single broad band clasped by a buckle outside the fringe of a

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<sup>\*</sup> In *Ganga Lahari* sh. 48 or *Jagannath Rai*, she is addressed thus, "Security from all injury and humiliation is assured to those who devote to you, resolute, like the autumn moon, wearing a diadem decorated with the crescent moon, holding in your hands a water pot, lotus (*Vara* (prosperity) and *Abhaya* (security) in a bowl, putting on ornaments and dress as ornament, a stream of nectar and sitting on a white alligator.

sumptuous saddle-cloth. The stirrup irons are round, like those of our own cavalry. A scabbard for a short Roman sword hangs down on the left, a quiver filled with feathered arrows on the right, while a groom adorned with necklaces and breast jewels runs at the horse's head, holding the bridle. The fierce war-stallion has stamped down two of the enemy, not kicking or prancing, but fairly trampling them into the earth. These appear to be Rakshasas or aborigines, from their wooly hair, tiger-like mouths and tusks, and their short curved swords like the national Gurkha weapon, (kukuri) half bill-hook, half falchion, and equally suited for ripping up a foe, or for cutting a path through the jungle. They wear heavy amulets, but no defensive armour, excepting a round shield made of several plies of metal richly carved, with a boss in the centre, and tassels or tufts of hair hanging down from it. The shields appear to have borne some heraldic device, and the most perfect of them still exhibits two lizards climbing up on either side of the boss, done to the life." These three pairs of animal warders of the temple were removed in 1881 and set up at some distance from the temple, so as to escape damage in case the temple fell. The horses and elephants are where they were placed, but the lions were found to be on the top of the Natamandir then buried under sand. They had consequently to be removed and are now seen in front of the eastern steps of the Natamandir.

### THE NATAMANDIR.

The Natamandir of the Konarka temple is, unlike that of the Puri temple, a separate building. It is a massive structure with a high plinth, so as to be in keeping with the main temple in front of which it stands. The style of this building is also Pancharathi, although the Rathakas project very little. It starts with a stylobate 2 feet high, consisting of a plain moulding with a tile and a cyma at the bottom, a beading of ovolo in the middle and a tile at the top. The plinth is divided vertically into a number of thin pilasters with female figures and representations of temples containing similar figures. There is no obscenity. All are engaged in singing or playing on some sort of instruments, vina, mridanga, cymbals &c. Each pilaster has got three figures. Over the second one runs a horizontal moulding 11 inches wide similar to the stylobate, but having a row of elephants on the top tile. Over the third set of figures and forming the topmost part of the plinth is also a moulding 2 feet wide similar to the stylobate, only having a row of warriors and some domestic scenes on the top tile. At each corner and



projection for Anardha or Rahapagas there is a nicely moulded pilaster ornamented with scroll work. The total height of the plinth is 11'-7" including the stylobate. It forms a platform about 75 feet square leaving out the steps which are on all the four sides. On the west side, i.e., the side facing the temple, there are double steps leading from the sides, the face being ornamented like the rest of the plinth.

The superstructure is started leaving a berm of 11 feet all round, and has a smaller plinth of its own, 4'-6" high. This height is made up by a set of panels, on which are represented temples and female figures, between two neatly-ornamented mouldings, the upper one of which shows a row of elephants on the top tile. The walls recede about 1'-9" from the plinth, and as regards mouldings and ornamentation, may be divided into six parts. The lowest and the one above, being a moulding and panels, are similar to those parts on the plinth below, differing only in profuseness of ornamentation and size. Over the panels comes a horizontal moulding consisting of two tiles and a beading in the middle, all nicely decorated. This is followed by another set of panels with figures similar to those on the panels below and another horizontal moulding rather differently decorated. The sixth part includes the corbelling to support the lintels over the openings, and in other places consists of six horizontal bands. The upper half of the corbelling consists of full-blown lotus flowers, showing under the lintels, like the volutes in the capital of an Ionic column.

The total height of the walls is 10'-8" under the lintels, which are 2 feet thick and over which come the cornice. The cornice and the roof above is all broken.

The Natamandir is an open structure with four main openings 10'-3" wide, one on each side and approached by a flight of three steps. On each side of these there is a smaller opening, excepting that on the north side. These smaller openings are closed with masonry which is faced with appropriate mouldings and pilasters. Each of the main openings has two pillars in front, with a round body 2'-1" in diameter. The base of the pillars consists of a fine lotus moulding, i.e., a cyma and an ovolo with lotus petals, capped with two tiles with fine scroll work separated by a bead. The body is a cylinder with its lower portion surrounded with singing human figures and the upper one with a nice pattern of beads, while the middle is decorated with vertical floral designs and scrolls in low relief. The capital consisted of a

three-banded moulding topped with an almost square lotus flower of great beauty, the beads of the moulding leading very gracefully the way to the square form of the lotus. The base of the pillar is 2'-11", the body 3'-3" and the existing portion of the capital 2 feet. Over this was the corbelling with volute shaped full-blown lotus flowers to hold the lintel.

The room is a square of 36'-9" side, and is divided into a nave and two aisles by four pillars of 7' square section which supported the ceiling. The lower three feet of these pillars are plain. Then comes a three-banded moulding with elephants carved on the top tile. Over the moulding the surface is divided into five pilasters, on each side, on which are carved figures of females and griffins, standing on lotus pedestals, the top of the pilasters having fine bead ornamentation. Over the pilasters runs a three-banded moulding with fine scroll work. This is followed by another set of pilasters carrying male and female minstrels. A portion of one of these five pillars can be seen on Plate XIII. It is not known what sort of top these pillars had or in what manner they supported the ceiling. The centre of the ceiling depicted, as shown from a stone lying in the compound, a big lotus flower, 5 feet in diameter, with 16 petals, on which are carved female minstrels. The number of petals inside was reduced to 8, in the centre of which again was a smaller flower on which was the figure of the sun seated, lotus flowers in his hands, on seven horses with two attendants.

The roof of the Natmandir was probably of the same style as that of the Jagamohan. The portion now standing is photographed in Plate VII. When the inside of the Natmandir was cleared of debris and sand, a very fine chlorite statue of the sun-god was found resting against one of the ornamental pillars and placed on a pedestal. This is photographed in Plate XIII. The god, finely decorated with ornaments, *tika* and *dhori* and standing under a neat trefoil arch, held two full-blown lotus flowers in his two hands, which are broken. The thighless charioteer Arama is driving the chariot with 7 horses. Also there are other attendants male and female. The slab measures 6'-3" x 3'-0".

#### TEMPLE OF MAYADEVI.

To the south-west of the main temple was unearthed, not long ago, another temple probably dedicated to the chief female divinity of the place, similarly to the temple of Vimaladevi at Puri. The name of the goddess is given in the 3rd record of the Puri temple quoted in chapter I as Mayadevi.

This temple also like the other temples of Orissa consisted of a main temple and a Jagamohan. The inside of the main temple was quite plain, with recesses 7'-0" wide on all sides and 1' deep, excepting the western one which is 3 feet deep. The platform for Singhasan was 7'-0"  $\times$  7'-6" and is now broken.

The passage between the Jagamohan and the main temple is 3'-4" wide with a door which is 4'-0"  $\times$  8'-5". The sides of the door are well ornamented in the front with figures of darwans, Nag-Kanyas &c., mostly broken. The sill of the door is of chlorite and very neatly ornamented. The lintel stone is broken. This was supported on iron beams, not existing now. The front of the passage had a Navagraha stone 2 feet thick. The carving was nice, but now worn out. The stone is lying broken.

The inside of the Jagamohan is a square room 28'-3" on each side. The walls are divided into plain panels by means of ornamental pilasters 2'-0"  $\times$  0'-5", four on each wall, well moulded and with nice female figures. There is only one door on the east leading outside. On the north and south walls there are recesses or windows 6'-4"  $\times$  6'-4" and 6'-4" high, at a height of 5 feet from the floor. The passage is closed by means of three stanchions faced outside with female figures.

The roof began at a height of 7'-6" where the corners of the square room are cut by diagonal stones 15" thick. Four stones placed one over the other reduce the square into a regular octagon. The faces of these stones show lines of elephants, horses and warriors. These stones were supported on iron beams which were taken away by somebody. How the roof was carried above this is not exactly known, as all is broken. It may, however, be presumed that the corners of the octagon were cut again and the span reduced and so on.

The outside is nicely ornamented with mouldings, pilasters and recesses, so that the play of light and shade is beautiful. The type is the same as on the big temple, on a smaller scale of course.

The plinth is 3'-3" high and consists of a moulding with a tile with scroll work, topped by a cyma of lotus petals. Above this is a pointed torus and another tile showing scenes of warriors.

The main body of structure commences leaving a beam about 0'-9" to 15. The lowest portion consists of a fine moulding 5 feet high in the

Jagamohan and 6'-9" in the main tower. This is made up of a fine base with scroll work supporting an ovolo of the Greek cut, over which is a three-banded moulding like the plinth. The whole forms a very nice looking horizontal moulding, and to add to its beauty, it is cut up in appropriate places with pilasters (round and polygonal) and miniature temples. These are well ornamented with Nag-Kanyas and female figures. In one of the miniature temples at the back of the main temple there is a peculiar statue of Shiva with six hands and standing naked.

Above this moulding came the panels containing lions and griffins standing on elephants, some female figures (not obscene), and some figures of planets and other gods. A portion only of this remains in the Jagamohan and nothing in the main temple, excepting two chlorite statues on the north and south. The former is of a Raja (probably the sun) in full relief riding on a horse, with fine head dress, ear-rings and necklace. The hands are broken, the feet with socks are resting on two lotus flowers. There are two male attendants with shields and probably sword. (as hands are broken) and two females with Chauris. Also there are flying angels and a nice trefoil arch. The pedestal consists of a lotus moulding 1 foot high. The whole slab is 6'-2"  $\times$  3'-0" and statue 5 feet.

On the south, the slab and with it the head and hands of the statue, which is standing, is broken; so it can not be said what it represented. From the figure on the main temple of Konarka, however, it appears that the figure had matted hair and represented Pushan (See page 25).

The statue from the western side was removed by somebody and placed for worship in the Natmandir, where it was found when the inside of that building was cleared of debris and sand (See page 35).

In front of the eastern door-way there was a portico projecting 9 feet and ending in two ornamental pillars (part of only one remaining), over which was placed a Navagrah stone 2 feet thick. In front of this was a platform about 13'-0"  $\times$  2'-0". The eastern door-way had a chlorite lining probably 2'-1" thick. Of this only one stone 2'-1"  $\times$  1'-3" remains. The lining had a moulding with a line of serpents twining round, then a line of angels moving about a serpentine creeper, and then a line of female figures, which is not complete. How these mouldings ended at the bottom of the door-way or what they had in the centre at the top is not known.

This temple has got carvings resembling in cut and shape those on the big temple and its Jagamohan and the design is also similar. So it was apparently built at the same time as the latter.

#### OTHER STRUCTURES WITHIN THE COMPOUND.

Of other structures within the compound only small traces remain, such as a portion of a broken wall, or a plinth or some stray pillars to mark the sites. An old well 7'-6" in diameter still exists towards the north of the Jagamohan. Close to it are traces of a building which was probably the Kitchen of the god. To the north-east of the Jagamohan are two platforms, probably plinths of some buildings, one  $90 \times 27$ " and other  $17' \times 17$ ". There was another now overgrown with a banyan tree. Three structures can be traced on the south-east side also. Besides, there was a big open sort of building of which some broken pillars are still standing.

The compound has a length of 857 feet east and west, and a breadth of 540 feet. It is enclosed by a wall 14 feet high and 5'-4" thick. The top ended in a coping. The entrance to the enclosure was from the east. The abutments of the gate-way still exist, but what sort of roof they supported can not be said. It was probably pyramidal. They enclosed a room  $12'-6'' \times 9'-4''$  for the Durwans or gate-keepers. The passage on the inner side was 6'-7" wide. This gate-way is built of laterite stone, or at least faced with it. On both sides of the gate-way the wall had battlements for a short distance.

It may also be mentioned here, that in front of the main temple of Konarka was a monolithic pillar of chlorite stone, carrying a figure of Aruna, the charioteer of the sun. It was taken to Puri by the Mahrattas and set up in front of the Lion's gate of the Puri temple. It is thus described by Dr. Rajendralal Mitter, "In front of the eastern gate-way there is an artistic ornament of marked elegance and great beauty. It is a monolithic pillar of chlorite, set on an exquisite pedestal of the same material. Its pedestal is 7 feet 9 inches square, and 6 feet high, the base-tile being one foot, and the plinth over it 5 feet. The former is plain, the latter is formed of two tiles, with an ornament somewhat resembling a torus, but its edge is flattened instead of being rounded, and over it there is another series of tiles. The carvings on these are of the most sumptuous description, the like of which are to be seen no where else in India. As a piece of art-work they are fit to be compared with the best specimens of the kind in any part of the country.

The pillar at first sight appears like a fluted column, but it has not a round shaft with flutes cut on it. The design was the square, but the angles were repeatedly cut, so as to produce a sixteen-sided polygonal column. It measures from the top of the plinth to the bottom of the capital 25 feet 2 inches. It has a diameter of 2 feet, and a circumference of 6 feet 3½ inches. The capital is formed of two rings surmounted by a series of lotus petals, and covered over by a square tile having two receding tiles over it. The height of this capital is 2 feet 6 inches, and the whole is capped by the figure of a monkey squatting. The measurements give a total height, from the ground to the top of the capital, of 33 feet 8 inches\*." The statue on the top is not that of a monkey but of Aruna, the brother of Garuda who was, it is well known, taken out of the egg in an incomplete state by his mother Vinata. So he is supposed to have wings, but no legs.

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\* Antiquities of Orissa Volume II., page 116.

## CHAPTER IV.

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### SANCTITY OF THE PLACE.

**L**IKE Puri and Bhimbaneswar the sanctity of Konarka as a Hindu Tirtha or place of pilgrimage, dates from a long antiquity.

The first mention of the place as a sacred Kshetra of the Hindus is made in the Brahma Purana. The deity is called here by the name Konaditya and Konarka, and taken as the sun-god. The place is called Surya-kshetra. Nothing has been said of the stream Chandrabhaga, nor is there any mention of Sambu, the son of Krishna, worshipping the sun at the place. The Purana says, "In the Bharata Varsha (India) close to the south Sea is the famous country of Odra (Orissa). It is a place where pious men live. The Brahmanas there are well versed in the Vedas, Shastras, Itihasa and Purana, and keep themselves engaged in performing Yagyans and other religious deeds. The people of the other three castes also are pious and given to their respective religious duties. In that country is the Sun known as Konaditya, seeing whom man is freed from all his sins. The Kshetra sacred to this thousand-rayed god, giving salvation and all that is desired, extends seven Yojans (a circuit of 63 miles) and is covered with all sorts of fruits and flower trees. Religious men should bathe in the sea there on the Shukla Saptami (7th day of the bright half) of each month, and presenting libations of water to Pitris &c., worship the sun (in the manner described) with full attention and devotion. Whoever offers Arghya to the Sun obtains salvation. Whoever recites the name of the illuminator of the three worlds gets eternal happiness. Worshipping the sun in this way, after bathing in the sea a man afflicted with diseases gets rid of them, one wanting money acquires wealth, one desirous of having a son gets a son : in fact, any thing desired could be got. By bathing in the waters of Surya-ganga and sprinkling the water with a Kusa grass on the head, a man is freed from sins and attains heaven. By offering a handful of flowers to the sun a man gets Suryaloka to live in. Worshipping Konarka with Veda Mantras and offering sandal, flowers, incense, lamps and eatables, &c., has the effect of ten Ashwamedha Yagyans, and the devotee being freed from all sins attains Suryaloka with a body resplendent

like the sun, and finally gets salvation. Whoever attends at that place of the Kamadeva (god of love and desires) during the festival in the bright half of the month of Chaitra, secures for himself all the benefits mentioned above. Whoever performs pilgrimage there at the time of the equinoxes, solstices and the like or on Sundays or Saptamis, gets Suryaloka to live in. On the sea shore close to the place is the Shiva-linga known as Vamadeva, by worshipping whom one attains Shivaloka and afterwards gets salvation. One who dies in this Surya Kshetra, goes to Suryaloka and ultimately obtains Moksha or salvation\*.

The other book which records the sanctity of the place in eulogical terms is the Kapila Samhita, besides the local Mahatmyas and the Mandla Panji. Reference has already been made to the former in connection with the story of Samba which it associates with this place. It does not give the name of the presiding deity, nor says anything of the temple. Besides the story of Samba, it has the following :—“ The forest called Maitreya, was produced by the penances of the sage Maitreya. A person going thereto immediately cures himself of the frightful disease. Those who wish to dwell there without passion and free from sin, have their desires fulfilled by the lord of day. Those who give up their life in the delightful forest of Maitreya, casting aside all their sins, repair to the region of light. Those who devoutly behold the image of the sun on a Sunday in the sacred abode of Ravi, and those who die in the Maitreya forest, attaining immortality and freedom from all subsequent births, repair to the region of the Devas, and enjoy eternal felicity with the sun. Whoever worships Bhaskara there with ardent faith immediately frees himself from all sins, and obtains whatever he wishes. There exists the holy pool named Mangala which bestows desirable rewards to gods. A person bathing in it on a Tuesday for certain obtains prosperity. There also exists the sacred pool Salmalibhanda, the purifier of the three regions, the remover of all sins, the pure, the adored of Siddhas and Gandharvas, surmounted by many saints, and the giver of salvation to all. Bathing therein men attain the light of the sun. Bathing in the Salmalibhanda, and then beholding the lord of shadows, a person, destroying his sins, repairs to the region of the sun. There is not, verily there is not a river on earth equal to the Suryaganga. Bathing in the sea before the place, a person purifies himself from all sins. The Lord of waters, the sea, is the noblest of all sacred



waters, and in the waves of the lord of rivers there exists the sacred Ramesvara which Rama worshipped for the good of created beings, and those good men who worship that Ramesvara with due faith, obtain desirable rewards from Ramachandra himself. Whoever worships Mahesvara there with aromatics, flowers and edibles, goes to the region of Siva in a celestial car. Those who bathe in due form in the waters of the Chandrabhaga, attain a body resplendent as that of the moon, and ultimately translate themselves to the mansion of Indra. There exists an all-granting tree, named Arkavata, adorned by numerous birds, and at its foot dwell many saints, and whoever goes to this salvation-giving banian tree, becomes for certain indestructible. For the good of animated beings, Surya himself has become that tree, and those who recite the excellent mantra of Surya under its shade, in three fortnights attain perfection. On the earth this Arkavata is the same with the Nandana tree of heaven, and I verily say unto thee thereby dwell Siddhas. Those who there reflect on Vishnu obtain the favour of Vishnu. Whoever dwells under that tree is doubtless a Siddha. Those who worship the maker of day on the day of Vijaya-Saptami\* become successful everywhere, and free from sin. Those who devoutly behold the Car Festival in the Maitreya forest, behold the real body of the sun†.

The Prachi Mahatma calls the place Arka Kshetra, a place where in olden days the sun performed his Tapa or devotion. At this place afterwards Shiva performed a Tapa to get rid of curse, as also a lot of Yogis and Siddhas and others got their desired objects. The water of the Prachi Saraswati (Chandrabhaga) is mentioned as the chief object of sanctity at the place. The fair held on the 7th day of the bright half of Magha (January-February) is also referred to. An allusion has also been made to Samba curing himself at the place. The credit of the holiness of the place seems to have been given to the branch of the Prachi rather than to the sun. A god close to the Tirtha towards the east is named Shobhaneswar.

The Mandla Panji eulogises in the same stereotyped terms the salvation giving properties of the Kshetra.

\* When a Saptami in the bright half of a month falls on a Sunday, it is known as Vijaya Saptami (Vide Bhavishya Purana, Uttarardha Adhvaya 39).

† Kāpila Samhita, Adhyaya 6, as quoted in Dr. Rajendralal Mitter's Antiquities of Orissa, V. lunc II., pages 147-8.

From the extracts given above and in chapter I., we find there were in the Kshetra the following gods and goddesses, besides the presiding deity Konarka or Konaditya :—

1. Mayadevi—the chief goddess.
2. Vamadeva—A Shiva near the sea, whose name was perhaps changed afterwards, as the name does not occur in the recent records.
3. Ashtashambhu—or eight Shivas guarding the Kshetra and known as Rameswar, Chitreswar, Mangaleswar, Ishaneswar, Mukteswar, Tribeniswar, Utpaleswar and Shobhaneswar.
4. Ashtachandi—or eight goddesses performing the same duty. Names of only seven are given, viz., Khalkothi, Ramchandi, Bhagawati, Rudrani, Khilesvari, Churehika and Chitreswari.
5. Aruna—the charioteer of the sun.

Of these Mangaleswar, Ishaneswar, Mukteswar, Tribeniswar, Ramchandi, Bhagawati, Rudrani and Chitreswari, are still to be seen in small dilapidated temples or lying almost uncared for under trees. Aruna who had his seat on a monolithic pillar can be seen on the pillar in front of the Puri temple.

The holy places in the Kshetra mentioned in the records were the following, besides the eternal sea :—

1. Suryaganga—now a pool near Tribeniswar about half a mile from the temple.
2. Mangala—a holy pool not traceable now.
3. Shalmalibhanda—a tank still existing about a mile and a half under the name Similibhanda.
4. Chand abhaga—A pool near the sea, the remnant of a small stream known by the same name, formerly called Chitrotpala.
5. Arkavata—A bauyan tree near the sea, the place of which is now marked by a Shiva-linga, known as Vateswara.

We know from the Puri records that a regular routine of daily service for the worship of the deity was established. Raja Ananga Bhinna Deva fixed the amounts spent on the worship of the different deities in the Kshetra. Names of the daily Bhogas or offerings to the presiding deity have been quoted in chapter I. Their order was probably as follows. After getting up early in the morning the god had his Panchamrita Snana or a bath in the five holy things (viz., curds, honey, ghee, Ganges water and milk) besides water. This was followed by the Ballabha or Bala Bhoga consisting of some light food. After this and before mid-day came the breakfast or Sakala Dhupa Bhoga. This was followed by the principal meal of the day offered at noon and called Duipakar Bhoga. The next meal probably a light one was in the after-noon and called Duipakaravakasha Bhoga. In the evening there was an Arati (or moving about a many-wicked lamp in front of the deity) and a light repast, the Sandhya Dhupa Bhoga. After this the god wore his full dress and ornaments, the ceremony being called Badasingara. Then he had the evening dinner, called Raja Bhoga.

Of the festivals at the place mention has been made in the Mandla Panji of 12 Jatras, besides a festival on the 7th day of the bright fortnight of Magh. Names of the Jatras have not been given and I do not mean to guess them out. The Kapila Samhita mentions a Rathajatra at the place. The Brahma Purana tells us of a Jatra evidently the chief one at the time, taking place in the bright half of Chaitra (March-April).

Ratha Jatra—This was, as will be shown in a subsequent chapter, a Buddhistic festival to commemorate Buddha's return from his park just before he retired from the world. The event took place on the full moon-day of Phalguna, the Holi or Dolajatra day. In Orissa the festival is now observed by carrying images of gods from place to place amidst great rejoicings. The god Konarka was probably seated in a well-decorated chariot and carried about in a grand procession. The Rathajatra at Puri is probably the same celebration, but the date is quite different, viz., the 2nd day of the bright half of Ashadha (June-July).

Chaitra Jatra—on the 8th day of the bright half of Chaitra. This appears to have been started subsequently during the Hindu period in imitation of the Ratha Jatra at Bhubaneswar. They forgot that the festival at that place was the same, (though differing in date), as the Ratha Jatra of Konarka, and

started the new celebration with all splendour to compete with that at Bhubaneswar. A god Rameswar was set up to whose temple the god Konarka or his proxy was taken and probably feasted in the same way as the proxy of Linga-Raja is entertained at Bhubaneswar in the temple of Rameswar there.

Magha Saptami festival—This is the only festival still held at the place. On the 6th day of the bright half of the month of Magha (January-February) a great crowd of people collects on the Chandrabhaga, and passes the night there in singing and merriment. Very early next morning a bath is taken in the sacred pool and people go and stand on the sea beach close by to watch the sun-rise. It is a grand sight to see on the beach the big crowd numbering not less than twenty thousand persons, old and young, some rollicking and running with the waves, some throwing there sticks into the sea to get them back and to wonder how the grand and magnanimous Samudra does not care to keep anybody's things; others, more serious, reciting Mantras in honour of the resplendent "dear of the day." As the time of sun-rise approaches, the expectant eyes are directed towards the eastern horizon, and frequent shouts of Jaya (victory) mingled with the roar of the waves heighten the interest of the ceremony. All of a sudden an egg-shaped ball of crimson red colour appears as if jumping from the sea, and cries of Jaya for Surya Narayana fill the air. The ball gradually takes its circular form and soon after covers the whole country with a golden-coloured light. The people bow to Bhaskara the giver of light and then leave the place to go to the temple of Konarka. Here in former days they worshipped the deity, but now they pay homage simply to the Navagrahas or the nine planets on the architrave stone from the eastern door-way of the temple. Some shops of sweetmeats and other pretty things are also opened for the occasion. The whole affair ends by the after-noon of the same day (Saptami).

This festival seems to have originated here as no where else any thing like it is observed. At Bhubaneswar the proxy of the Ling-Raj is taken on this day to the Bhaskareswar evidently to observe, as sacred, the day of celebration at Konarka. The ceremony is not mentioned in the *Brahma Purana*, a book of a date earlier than the 8th century A.D., and so must have started after that date. *Kapila Samhita* also does not mention the festival. It is very probable that the festival was created soon after the construction of the present temple of Konarka, the Black Pagoda, in order to spread the fame and sanctity of the new edifice. About what time this was done will be discussed in a subsequent chapter.

## CHAPTER V.

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### EVOLUTION OF TEMPLES IN NORTH INDIA.

THE temple of Komarka like other temples in Orissa was built in the style of the Northern Hindu temples. There are no older temples of the type existing in Northern India with which to compare it, but amongst the later temples, there are a good many which either by their close similarity to the Orissan temples, or their developed form, show a common parentage. The temple of Madan Mohan at Brindaban (Muttra), the Chitragupta temple at Khajuraho (near Jhansi), the Mausoleum of Holkar Family in Indore, the Jain temples at Girnar and Sonagir, and many others present the same style of construction as the temples in Orissa. One of the chief developments, it will appear, consists in the form of the temple, growing more and more tapering. While in Orissan temples, the dimensions of the top of the shaft (main tower) below the Amla vary very little from those at the plinth, the difference is very considerable in the more modern examples. One of the main features of the mouldings on the body of these temples is a series of miniature temples placed one above the other, between the upper horizontal moulding and the Amla, in other words on the battered portion. These miniature temples are very indistinct in older temples, and have gradually been improved in later examples, so that in modern structures they appear as turrets projecting all round the shaft. As a consequence of this attempt to show out these superposed miniature temples, the shaft has gradually assumed more and more tapering form, for there being very little batter originally in the body of the temple, whatever is added to the miniature temples to show them out more distinctly, must be taken away from the main body. As an example it may be mentioned that the Raja-Rani temple at Bhubaneswar, which shows its miniature temples very distinctly has got a more tapering appearance than any of the other temples in the same locality. As the shaft gradually assumed a tapering form, the Amla has gradually diminished in size, and in the modern temples at Benares and other places in Upper India we find it little bigger than the Kalasa, and in fact so small that it is made of metal with the latter.

We thus see how the modern temple of Upper India with a conical form of shaft has evolved from the older form of Northern Hindu temples as existing in Orissa, also with the more or less tapering form, it is, to a certain extent, possible to tell the relative antiquity of these temples. On the same consideration it may not perhaps be out of place to say that the taller a temple proportionately is, thereby appearing more tapering, the more recent it must be, as compared with the one more stunted, taking of course that the art is in its progressive stage. The temple of Bhaskeraswar at Bhubaneswar is certainly older than the Lingaraj or any other temple at Bhubaneswar. Dr. Rajendralal Mitter comes to the same conclusion, although on different grounds. For the same reason I should put the Parasurameswar as older than the Lingaraj. Fergusson is of the same opinion, although Dr. Rajendralal is not so, owing to the lavish ornamentation bestowed on the temple. It is a pity the shaft of the main temple of Konarka does not exist now, as it would have given us an important link in the development of these interesting structures.

It appears more difficult to find out how the Jagamohan or Porch of the Orissan temples has developed. In modern temples of Upper India these porches are not necessary appendages. At Khajuraho we have got one, in which the pyramidal shape of the roof takes a more rounded form, the Paidra style, or step like form, seems to be changing into the Rekha style, in which the vertical lines are more prominent than the horizontal. It is not unlikely that the pyramidal roof after assuming more and more rounded form, was replaced by the dome, which we see in many of the modern temples. Their heavy projecting cornices aid the conjecture.

So far we have dealt with the development of the old form of the Northern Hindu temples as existing in Orissa, into the modern styles. The question, however, gets more difficult when we come to think of how the temples of Orissa came into existence, what the original was, that has been improved upon into the form. There are no older temples or other structure bearing a resemblance to guide us.

The massiveness of these temples, and the pyramidal shape of their porches, Nat-mandirs &c. led some experts to suppose that the architecture in India was allied to the Egyptian architecture. But a comparison of the details explodes that theory altogether. Talbot Bury writes :—"Nothing

can be more erroneous than to compare the architecture of India with that of Egypt, or even with classic styles, to which there is not the slightest resemblance or ornamental affinity. \* \* \* The Indian styles, whatever their defects may be, have at least the merit of being original; for there can be little doubt, but that they were invented in the country where we find them." The prototype of these temples must therefore be sought for in India.

The building of temples of the Hindus was started, we know, on the revival of Hinduism after Buddhism had begun to decline. The revived religion did not discard everything of the religion it was gradually displacing, but assimilated with it as much of the same as was not directly in conflict with it. Many of the mystic rites of the Tantric Shaivism are surely remnants of the later Buddhism. The monasteries or Maths which so much abound in different parts of India, especially in Orissa, are copies of Buddhistic Vihars. As the architecture can vary but slightly by a change of religion, it is quite safe to conclude that the form of the temples was also taken by the Hindus from the religious structures of the Buddhists. Of these, however, hardly anything exists except a few topes, built to contain some sacred relic, some in the form of towers, and others hemispherical, the latter being more ancient, for instance the one at Sanchi. A relation, though distant and rather far-fetched, but sure, may be traced between these topes and the temples, if we follow back the evolution mentioned above, the tall temple growing out of a stunted one. The temple of Bhaskareswar at Bhimbaneswar, the oldest of the lot, was probably an improvement on a temple or Buddhistic structure approaching more to the hemispherical form. It is a pity that the connecting link is missing, but that it did exist, is shown by a lot of miniature stupas, lying about places known to be Buddhistic, (e.g., Khandgiri). These are small pieces of solid stone in the form of temples, with figures of Buddha carved on the sides and are surely copies of bigger temples or stupas, which existed at the time Buddhism began to decline. These topes or stupa temples were, it can hardly be doubted, huge copies of the Dagobas (probably Dhatigopas) which still exist in some of the Buddhistic Chaitya Caves, those at Kari for instance. The dagoba consists of a circular drum, surmounted by a hemispherical dome, and containing some sacred relic; in a part of this there is a sculptured niche containing a figure of Buddha. On the top something like an umbrella is corbelled out. This umbrella takes the form of Amli in the Hindu temples.

The Sanchi top is older than any of the caves and consequently any of the dagobas existing; but that dagobas existed before the top, is shown by the fact that there are figures depicted of these dagobas on the rails of the top, on the eastern gateway. The dagobas themselves are too simple to have been copied from any structures. Being relic repositories, the figure was probably copied from a circular wooden casket, the hemispherical top being the lid, and the umbrella a handle to raise it. It appears rather funny to think that the magnificent temples of the Northern Hindus should have emanated from a simple casket, for keeping some valuables in; but when we find that all grand works of man have their prototypes in common ordinary things, there will appear nothing unusual about it. In the case before us, the comparison is probably simpler, as the three chief parts, the body, the cover, and the banner, are quite distinct throughout the evolution, being the drum, the hemispherical top and the umbrella in the Dagoba, and the main walls, the battered covering and the Anula in the temples.

The name Anula led Ferguson to think that that part of the temple had its origin in the small tent Anulaka to which it has some resemblance in shape. The conjecture has however no ground to stand upon. The word is an abbreviation of Ananta Sula.

The origin of the pyramidal roof of the Mahabodhi need not be gone into, as for such big structures, desired to last for hundreds of years, that form of roofing was the only possible one in an age when the principles of arch and dome were unknown, and making of beams and girders to span big widths was practically impossible.

The plan of these temples was, as so, it can be shown, copied from the Buddhistic religious Chaitya caves, and modified to suit the mystic worship of early Shaivism.

Leaving the front gateway, these caves are arranged in two rows of pillars into a nave and aisles, the nave at the longer end containing some circular; the two rows of pillars forming a series of arches, the centre of which stands the Dagoba. In the Hindu temples the same arrangement is without being not so well suited to structural purposes as the cave. The circular Dagoba is constructed upon a circular platform called Saptasata. It is also corresponded with the circular form of the Vedic god of earth, the Anant and their Hindu antecedents, the Asuras. In the main temple of the Sanchi



tuary the width is reduced to that of the nave only (probably including the pillars), the aisles being left out. In the Mohan or the porch, however, the division is kept, but the number of pillars is reduced to four only. Both the rooms are made square and in order that the sanctuary be quite separate from the porch, the intermediate space is narrowed in to form a passage.

Having traced the origin of these temples to the religious structures of the Buddhists, it will not perhaps be out of place to search in them for the traces of the characteristic Buddhist rail. Adverting to the rails at Sanchi, General Cunningham says: "The style is evidently characteristic and conventional, as it is found wherever the Buddhist religion prevails. It is in fact so peculiar to Buddhism that I have ventured to name it 'the Buddhist railing.' \* \* \* \* It was used as an ornament for the capitals of columns, and generally for every plain band of an architectural moulding. At Sanchi, it is found in many places as an ornament on the horizontal bars which separate the bas-reliefs from each other. This rail has also been depicted at the door-ways of the caves on the Khandagiri (Udaya-giri) hills, as also at Karli. Above the openings of the Sutar-ki-jhopri cave at Ellora, it takes the form of panels in which some figures are shown in bas-relief. In the temples of Orissa the Navagraha stone placed over the door-way, is surely an improved remnant of the same "Buddhist railing."



## CHAPTER VI.

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### ARCHITECTURE OF THE TEMPLE OF KONARKA.

**T**HE temple of Konarka is admittedly the best of all the temples in Orissa. It represents the culmination of the art. It is only the temple which finds a description in the work of Abul Fazl, and has, in the words of Dr. Hunter, "Wring an unwilling tribute even from the Mohammedans." Its fine traceries and scroll work, the beautiful and natural cut of its animals and human figures, all give it a superiority over other temples, but the chief quality in which it far excels the others, is its design and architectural details. It is this merit, which struck with amazement, as mentioned by Abul Fazl, critics difficult to please. It has got an expression, not to be found in any of the other temples, such that any one who beholds it is, simultaneously with one's feeling the beauty of its grace, awed by its sublime majesty and grandeur. We know that this sublimity is attained by an impression caused by a building of its strength and durability, by keeping up its form and design among the numerous ornamental details, by introducing variety on the principle of contrast, instead of gradation, so as to have the best play of light and shade, and by avoiding anything that mars any of the above objects. These objects have been carefully kept in view by the builder of the Konarka temple. In comparing the architectures of India and Egypt, T. Bury writes :—

"The essential principles of their composition and sculpture are totally different ; in that of Egypt the chief character is the uninterrupted solidity of the masses, to which the enrichment is subservient, whereas in that of India the principal form is lost in the perplexity of the ornaments, which so completely preponderate as to destroy the scale, and project without any consideration to the general effect. In the former, even the smallest edifices are grand, whereas in the latter the unmeaning sub-division of its parts gives an air of littleness to those of the largest dimensions ; there can scarcely be a greater contrast than the extreme solidity of the one with the total absence of its appearance in the other."

These remarks do not apply to the Konarka temple, for here the principal form is not lost in the perplexity of ornaments, which are kept quite subservient to the design. In this connection Fergusson says: "The temple itself is of the same form as all the Orissan temples, and nearly of the same dimensions as the great ones of Bhubaneswar and Puri; it surpasses, however, both these in lavish richness of detail, so much so, indeed, that perhaps I do not exaggerate when I say that it is for its size, the most richly ornamented building externally at least in the whole world. \* \* \* Taken altogether, this building may, as far as my experience goes, be considered as one of the very best specimens of Indian architecture as an exterior, though in Upper India there are interiors infinitely finer. There is altogether so much consonance in the parts and appropriateness in the details, that the effect of the whole is particularly charming. In speaking however thus in its praise, I must be understood to limit that to its effect as an artistic architectural composition, for the sculpture that covers the walls, not the roof, is generally bad in design and execution, and of an obscenity of expression which it is impossible to describe, \* \* \* It is, however, so completely subordinate to the architecture, that this defect is not perceived in contemplating the building at such a distance as enables one to grasp it as a whole\*."

Below I mention briefly certain points of merit in the Konarka temple, and comparing them with other temples, show that it is really superior architecturally to the latter.

First of all comes the plinth, which being of a suitable height and leaving a regular berm all round gives the structure an appearance of solidity and stateliness. This necessary member has been omitted in many of the temples. The Lingraj temple at Bhubaneswar has not got it. At Puri there is a plinth, but so irregular and broken up as to be useless.

Richly ornamented as the Konarka temple is, it keeps up its square form, as has already been said, from the plinth up to the roof. Ornamental panels cut up the walls no doubt, but they are quite subordinate to the general design and are not allowed to encroach upon the form, as is the case in other temples. Like other temples, this one is also Panch-rathi, i.e., each of its face is divided into five parts by means of two-fold projections, but while in the former temples these projections tend to give the appearance of a curvature

to the face, in this temple by a judicious arrangement of pillars and sculpture they have not that effect, and the general squareness of the form is maintained. By these means the builder of the Konarka temple has managed to avoid the appearance of fickleness noticeable in other temples, and has been able to show what may be termed "breadth" which is so very essential to nobleness in a structure. On the subject of this "breadth" Ruskin writes : "the relative majesty of buildings depends more on the weight and vigour of their masses of everything, of bulk, of light, of darkness, of colour, not mere sum of any of these, but breadth of them, not broken light nor scattered darkness, nor divided weight, but solid stone, broad sunshine, starless shade."

Of the lines of cornices also we see full lengths with appropriate ornamentation, while in those in Puri temple (Jagamohan) so many disproportionate projections have been given, that they present quite an unpleasing and untidy appearance.

The three structures on the three sides of the main temple which formed covered platforms in front of the three statues of the sun, and the northern of which contained the drain from the temple, were an ingenious part of the design. They gave solidity to the main temple, which, being a tall narrow shaft would appear weak otherwise. These have been omitted in the temple at Bhubaneswar, and are uselessly too small at Puri. As a matter of fact the tall shaft of the Puri temple does appear as if needing some support.

The play of light and shade on the Orissan temples is excellent generally, and on the Black Pagoda it is particularly charming. It produces a brilliant and sparkling effect which Fergusson confesses he had almost never seen equalled. This is due to the symmetry and uniformity which run throughout the structure, without being allowed to grow monotonous. Each of the mouldings encircle the whole of the building almost, but its continuity is broken by appropriately designed vertical mouldings or breaks, thus producing a diversity in uniformity, besides bringing out prominently the moulding by casting dark lines of shadow. The vertical pilasters are invariably separated by horizontal bands, which are in their turn divided up vertically by the general projection and receding of the surface of the structure. Yet, as has already been said, the form is not lost, and the uniformity which pervades the building, is fully perceived through the diversity and variety introduced to break the monotony.

About the effect of the breaks mentioned above as regards light and shade, Mr. H. H. Locke, of the Government School of Art, Calcutta, wrote in a private letter to Dr. Rajendralal Mitra the following, which the Doctor published in his "Indo-Aryans" Volume I., page 164-5: "These points are so many stops in the line of light and shade, sometimes the pause is that of a light point amid shadow, sometimes it is dark point upon a belt of light; in both these phases the feature is extremely characteristic of the architecture you are writing about, and shews clearly how well the Orissan builders understood the value of a sharp line of cast-shadow across a varied surface. Place a rod in front of a long suit of mouldings and see how the cast-shadow of the stick, in winding and turning in and out of round and hollow, projection and depression, brings out the profile or contour of the different surfaces, and the more direct the sun's rays fall on them, destroying the local surface-shades, the stronger will be the effect of the cast-shadow. The Hindus, I am safe in saying, felt this thoroughly, and never allowed a long suit of mouldings to run the risk of appearing tame and uniform from loss of light and shade, these 'stops,' as I have called them, are always brought in every here and there, giving sharp cast-shadows which develop the forms of the moulded surfaces in a most effective and agreeable way. There seems, in fact, to have been a perfect thirst for light and shade-crisp, broken light and shade, and these stops are so many 'traps,' not 'to catch sun-beams,' but to catch form-explaining shadows. Even in the bases of piers and pilasters, where the horizontal run of the mouldings barely exceeds a couple of feet, there is still the stop, which gives you a vertical 'contouring' midway, and the effect of the mouldings, thus tied together by narrow strips left in the original surface-plane is, to my mind, charming in the extreme."

Besore leaving this subject I may mention the heavy moulding beneath the cornice of the Jagannohan, and the part it plays in producing the contrast between the heavy cornice and lower structure. The cornice being horizontal (Pauda style) and the lower structure made of vertical pilasters (producing a Rekha style), the two things were nearly dissimilar, and there could have been no contrast, but for this moulding, which connects the two dissimilar styles. Following every projection and depression of the pilasters, it agrees with the lower structure, and being itself a horizontal moulding it goes with the cornice. The latter then with its heavy projection and dark shadow produces the pleasing contrast.

The design of the temple in astylar-Pillars has been introduced only in ornamentation as mouldings, except two before each door-way. In section, they are all square with corners double chamfered rectangularly. The capitals take a circular form, the top being ornamented with lotus petals.

The temple of Mayadevi is in architecture and mouldings, similar on a smaller scale of course to the main temple. The play of light and shade, the introduction of variety to avoid monotony, and the uniformity of design have all been attended to as carefully as in the bigger temple. The arrangement of its parts is also similar.

The architecture of the Nat-Mandir is however different. Not only are its divisions of the plinth and walls arranged differently from those in the main temple, but the effect of light and shade is much inferior. The square form of the building has been kept at the expense of the varied projections and recesses so charming in the main temple. It consequently presents a flat appearance. The building is Panch-rathi but with very slight projections.

It may however be said that although it does not come to the standard of the main temple of Komarka, it is, with its chaste design, a stately plinth and a reasonable berm, superior to many other religious structures of Orissa. The design of its pillars is different from those in the main temple. They are, unlike the latter, circular in section. The capital is square. The gradual way in which it takes this form with appropriate mouldings is really very ingenious.

captious critic, remarks that it seems inaccountable in an age when the architects obviously possessed some taste and skill, and were in most cases particularly lavish in the use of sculptural ornament, that so little pains should have been taken with the decoration and finishing of this sacred and stupendous edifice. It is not, however, in the detail, but the outline, the proportions and every arrangement of the temple show that the art in this province at least had received a fatal downward impetus from which it never recovered." Again : " Besides the absence of detail already remarked upon, the outline of its vimana is totally devoid of either that solemn solidity of the earlier examples, or the grace that characterised those subsequently erected, and when we add to this that white-wash and paint have done their worst to add vulgarity to forms already sufficiently ungraceful, it will easily be understood that this, the most famous, is also the most disappointing of northern Hindu temples. As may be seen from the preceding illustration, the parts are so nearly the same as those found in all the old temples at Bhubaneswara, that the difference could hardly be expressed in words, even the wood-cut, however, is sufficient to show how changed they are in effect, but the building itself should be seen fully to appreciate the degradation that has taken place." Dr. Rajendralal, evidently with the impression that the temple of Konarka is a later construction than that of Puri, does not accept the theory of decay in art, and assigns the comparatively inartistic look of the latter only to the plastering and white-washing done to the temple, covering almost the whole of its sculpture. It is true the plaster and white-wash have done a good deal towards making the building look ugly, but they can not account for the want of grace, solidity and stateliness, nor for the appearance of clumsiness in the structure. These are architectural defects, defects of design and of working out its essential parts, as distinguished from ornamentation and minor sculptural details, and show inferiority of architecture.

That there has been a real degeneration of the art can at once be seen from a comparison with the main temple of Konarka, of its Nat-Mandir which was, as a matter of course, built some time after the temple. The Puri Pauji records no construction at Konarka after the time of Raja Nangroo Narsing Deva, so if the Nat-Mandir is his work, the temple of Jagannath built less than a century previously, must have shared the degeneration referred to. Its construction can not be placed in the progressive period between the temples of Bhubaneswar and Konarka, as it is inferior to both these temples in design.

## CHAPTER VII.

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### SCULPTURE.

THE sculpture of Orissan temples and its position as compared with the sculpture of other countries, has been fully discussed by Dr. Rajendralal Mitter in his work "Indo Aryans." It may simply be mentioned here that as in architecture, so in sculpture the temple of Konarka excels all other temples in Orissa. The beautiful designs in scrolls and traceries are all so finely and neatly worked out, that some of them may not look coarse even if made in gold. There is a marked superiority in representations of vegetable and animal life. In showing the latter, the sculptors of Konarka temple have followed nature more faithfully than the artists of any of the other temples. The elephant is particularly well carved in a lot of different positions. The figure of the lion is rather conventional and quite unlike the real animal, as in all other temples of Orissa. Amongst human figures the fairer sex is much better shown than the male, and some of those figures are real works of art. The Hindu ideal of beauty may differ in certain respects from that of other countries, but does not make much difference in a really beautiful carving. The figures of gods are generally without any expression on their face, but in other carvings, especially of chlorite stone, feelings and emotions are pretty fairly expressed. The bashful joy of Sita at her marriage, and the delight of her comrades, the attentive less of disciples to the teachings of their religious teacher, can all be seen on the faces of the figures.

One thing is no doubt wanting. No muscles of human body are shown which make the Greek male figures so charming. This is due to the sculptors purely copying nature instead of making their own ideal from her best productions. In India, we know, Rajas and well-to-do persons generally possess robust bodies and their muscles do not develop so well. In other respects the proportions of the body are nicely and artistically selected. The figures in the Natmandir differ a little in respect of proportions of the body. These are rather stouter than the figures on the main temple and the temple of Mayadevi, which are a bit more slender. The sculpture of the Natmandir is also a little inferior in execution.



## CHAPTER VIII.

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### ENGINEERING.

**T**HERE is not much to say about the Engineering of the Orissan temples. There is no indication that the principle of the arch was known. All material is subjected to a transverse strain. The lintels over doors are heavy pieces of stone, sometimes supported on iron beams. Roofs to span big halls are made either by cutting corners and thus reducing the span gradually, or by corbelling the walls in from all sides to gain the same object. The span thus reduced is covered with stones supported on iron beams. At Konarka the first floor of the main temple was supported on a big iron beam with smaller beams placed across.

In corbelled out structures such as the temples of Orissa are, the builders seem to have acquired good proficiency. The heavy weight at the top in order to produce the horizontal thrust to keep the roof from falling in, the size of walls sufficient to prevent their being thrown out, all show they had good experience in building such structures. No calculations, I am sure, were made of the stability, but the proportionate size of each part of the temple was fixed by experience. On the utility of the heavy top Mr. Arnott, Superintending Engineer, writes, "Now, in order to counteract this, i.e., to prevent the walls from buckling inwards, it is necessary to weight them. This can easily be proved by making two corbelled walls with bricks. If a weight is placed on top of two corbelled walls, they will remain; remove the weight, and the corbelled walls collapse. Corbelled walls, as in the Black Pagoda, have a tendency to fall in, and when a weight is placed on the top of them, as long as it is great enough, the friction it exerts will resist and overcome this tendency. This friction in intensity depends on the weight and the extent of surfaces in contact. It would be extremely difficult to find out now with any degree of accuracy, whether the weight of the topmost portion of the walls was great enough to keep the building stable, or how much extra weight should have been put on the top, and whether this weight, consisting of the melon-shaped dome known as the Amala and the other portions of it, were just enough for the purpose; but it is most likely that it was erected without any scientific method.

and with a view to effect as the ruling cause. As regards the melon-shaped dome, there can be no doubt, if what has been written above is accepted as fairly reasonable, that this weight is at the same time helping to support the walls\*.

I can hardly agree with Mr. Arnott, when he says that the Amla was designed chiefly for the sake of effect. To keep the building stable was, I should think, meant to be its chief function. The very name Amla which is an abbreviation of Amara-Shila, shows that it was a stone (-shila) which kept the building safe (Amara). Moreover the introduction of another much heavier member, the Sri, below the Amla in pyramidal roofs (like that of the Jagannohan) which require to be weighted more heavily than the roof of the tower, proves that the builders were fully alive to the necessity of weight on the top of corbelled out structures. That it was placed in such a graceful manner is a credit to the designer.

Iron beams in these structures are solid. Those used at Konarka are very heavy, some of them being over five tons. It excited some wonder how these big beams were made. On one of them getting fractured, it was found that small lengths of iron bars with section 2" to 3" square were heated and welded together. These were put so as to break joint. By adding piece after piece a big beam was prepared and heating the whole thing, the surface was beaten smooth. The welding inside was not all well done. It is, however, creditable to the smiths of the time that they could manipulate such heavy masses in their forges. That the beams were made with molten iron poured over faggots of the same metal, as mentioned in Mr. O'Malley's Gazetteer (page 273), appears to be improbable, as the iron is not cast iron and it was impossible at the time to melt wrought iron.

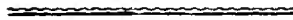
About the construction of these big temples it has been surmised that as the work progressed, the inside and outside of the structures were covered with sand, and long ramps were made all round, so that the materials could be taken to the height where they were required. After the whole building was thus completed the sand from inside as well as outside was removed and the structure exposed. This is to explain how the huge masses of stone could be raised to such heights without the use of cranes. The presence of a number of sand mounds round about Konarka and Puri is taken as a proof of the

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\* Bengal District Gazetteer. Part by Mr. O'Malley, page 273.

theory. I don't think that on a sandy shore where sand is always drifted from one place to another the presence of mounds goes to prove anything. Besides at Bhubaneswar we do not find any traces of these big ramps. There is no doubt that some sort of ramps or staging must have been made to raise the heavy stones, but there is hardly anything to show that the whole of the structure was covered both outside and inside with sand to proceed with the work. It is almost impossible that people who could design such grand structures and have used stones some of which are several tons in weight bringing them from a distance of several miles, knew no better means of raising the stones than a long sloping road made to reach the top of the work and which as the work progressed had to be raised continually. The use of the simple machines, lever, pulley &c. were, I think, known to the ancient people, and applying their principles and assisted by a lot of labour, which was very cheap, if not forced, they could manage to get the stones up, without going to the tedious and slow process of sand filling as mentioned above.

Stones used on works have been dressed finely, but the bond has not been given so much care as it deserved in a structure without mortar. Iron clamps and dowels have been used to keep the stones together.



## CHAPTER IX.

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### RELIGION OF THE TEMPLE.

THE religious sect to which a temple belongs can best be determined, if we know the religious inclinations of the builder and the preponderating religion at the time the temple is built. In the case of the Konarka temple, unfortunately, it is not yet decided, with certainty, as to who built it, or when it was constructed, the difference in the dates assigned to it being as much as four centuries. We have, therefore, to depend on the structure only, to tell its story and by means of its sculpture &c., show us to what sect it belonged.

The presence of a great number of elephants—there is even one in the centre of the Ratnabedi (Sinhasan)—is an indication of Buddhist influence. The Buddhists held the elephant as sacred, and its figures are found on almost all their sacred structures. Even on the casket containing Buddha's ashes, taken out from the ruins of the Stupa of Kanishka discovered the other day near Peshawar, the seal bore the mark of an elephant. The story is that just before the birth of Buddha, his mother dreamt that a white elephant entered her womb; so the animal was regarded holy. The story is thus related in the Introduction to Jataka. "It is related that at that time the Midsummer Festival had been proclaimed in the city of Kapilavatthu, and the multitude were enjoying the feast. And queen Maha-Maya, abstaining from strong drink, and brilliant with garlands and perfumes, took part in the festivities for the six days previous to the day of full moon. And when it came to be the day of full moon, she rose early, bathed in perfumed water, and dispensed four hundred thousand pieces of money in great largess. And decked in full gala attire, she ate of the choicest food, after which she took the eight vows, and entered her elegantly furnished chamber of state. And lying down on the royal couch, she fell asleep and dreamed the following dream :—

The four guardian angels came and lifted her up, together with her couch, and took her away to the Himalaya Mountains. There, in the Manosika table-land, which is sixty leagues in extent, they laid her under a

prodigious sal-tree, seven leagues in height, and took up their positions respectfully at one side. Then came the wives of these guardian angels, and conducted her to Anotatta Lake, and bathed her, to remove every human stain. And after clothing her with divine garments, they anointed her with perfumes and decked her with divine flowers. Not far off was Silver Hill, and in it a golden mansion. There they spread a divine couch with its head towards the east, and laid her down upon it. Now the future Buddha had become a superb white elephant, and was wandering about at no great distance, on Gold Hill. Descending thence, he ascended Silver Hill, and approaching from the north, he plucked a white lotus with his silvery trunk, and trumpeting loudly went into the golden mansion. And three times he walked round his mother's couch, with his right side towards it, and striking her on her right side, he seemed to enter her womb. Thus the conception took place in the Midsummer Festival\*." Here and there among the elephants we also find the Buddhistic rail shown.

In Orissa, the Bauddhas and their saints held on until the 11th century A.D., and the public had not altogether lost faith in their tenets &c. A nice story of how they left the place is told in the Madla Panji, in the account of the reign of Raja Madana Mahadeva of Ganga Vansha. The Rani of Raja Madana Mahadeva, hearing that Bauddha Saints living in the Dhanli and other rocks could tell events of past, present and future by their meditation, asked the Raja one day to entertain them. The Raja thereupon said she should not care for them as they did not believe in gods and were generally inferior to the Brahmans. The Rani not agreeing, it was settled that both Bauddhas and Brahmans be sent for to appear at a test. They were accordingly called and asked to say what there was in a pot, the mouth of which was closed and into which the Raja had a snake put before hand. The Bauddhas by their meditation said there was a snake in the pot, but the Brahmans said it contained only ashes. The cover was opened and the pot was found to contain ashes and no snake. The Raja thereupon ordered the Bauddhas to be beheaded. They protested that what they said was a fact, and it was only by the curse of the Brahmans that the snake was turned into ashes. For the order given by the Raja they pronounced a curse (shapya) that he should get a disease by which worms should fall from his tongue. After this some of the Bauddhas were killed and the rest left their abodes

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\* Warren's Buddhism in Translations, page 42-43.

in the Dhauli and other hills and went away. The Raja got the disease which he could not get rid of until he made liberal grants of land to the Brahmans.

In the plinth of the temple the upper pannels have almost invariably got a tree shown in each, and it is suggested that it is a remnant of the sacred "Bo" (banian) tree, under which the great Buddha got his "Nirvana," and the obscene figures therein may be the most debased and most corrupted copies of the representation of Pragnaya (real spiritual knowledge) meeting Buddha. I am not sure, if the Buddhists did ever represent the Nirvana by a female coming to Buddha, and as there is nothing to show the holiness of the tree, the suggestion is hardly corroborated\*.

It may show a very distant (if any) influence of Buddhism, probably of the later type, which had a lot of witchcraft and mysterious worship attached to it. The temple however, shows a faith antagonistic to Buddhism, as is clear from there being so many figures of lions sitting triumphantly upon

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Seeing the obscene figures on the temple, Fergusson concluded that the temple was dedicated to Vishnu and not the sun-god. The conclusion is based on an incorrect theory that the figures occur only on temples of Vishnu to represent love or Bhakti preached by his followers. In his "Tree and Serpent worship" he writes, "The worship of Siva is too severe, too stern, for the softer emotions of love, and all his temples are quite free from any allusions to it. The contrary is the case with the Vaishnavas, who abhor the Lingam. Love pervades all their myths, and all their temples are full of sexual feelings generally expressed in the grossest terms. The existence of any such representation in a temple at once fixes it as originally dedicated to the worship of Vishnu, or some of his avatars." The premise is evidently not borne out by facts. Dr. Rajendra Lal Mitter, commenting on this passage, says, "Leaving out of consideration the fact that the Lingam is the symbolism of the grossest phallic idea, whereas Vishnu typifies a divine protector, and confining my attention here solely to temple ornaments and rituals, I must say that my experience in this matter has been entirely different. In the Central Provinces and in Orissa where the peculiar offensive representations abound they are all but totally absent in the North-Western Provinces. I have found them common enough everywhere, more abundant on the Great Tower of Bhubanesvara dedicated to Siva than on the sanctuary of Jagannatha designed for Vishnu, and quite as plentiful on the porch of the sun-god at Konarak. In the large and profusely sculptured temple of Aranta Vasudeva dedicated to Vishnu, they are totally wanting. In fact, the extent of the objectionable sculptures has been regulated generally by the taste of the artist and the extent of sculpture ornaments devoted to a temple, and not at all by the nature of the divinity for whom the structures have been designed, and nothing but serious mistakes can result from judging of the character of the divine images inside from the extent of the licentious sculptures on the outside." Even if we take these indecent figures as giving some indication of the religious views of the builder of the temple, it points to the mystic Bama-Marga or left-handed Shaivism, rather than to the Vaishnava doctrine of Bhakti or love. It is generally supposed that the Bama-Marga form of the Tantric worship is a later form of Shaivism but it is nucleated even in the Atmarva Vedas, though Buddhism gave an impetus to it.

elephants. These figures are designed simply to show the victory of Shaivism under the Kesari Rajas appropriately represented by a lion over the Buddhism, represented by elephant. Similar figures are seen on the temple of Bhubaneswar, as also on other temples built by Kesari Rajas. The faith to which the temple belonged was therefore probably Shaivism, more or less of Tantric form, of which mysticism was still lingering, although the terrific forms of worship had ceased to exist. For we find no representations of any human or other sacrifices, no figures of the blood-thirsty Chamunda, no Aghoraghanta ready to take an innocent life to please the fierce goddess, "robed in elephant hide with a necklace of skulls, whose foot, while dancing in the Court of Shiva spurns the earthly globe and makes the tortoise supporting it reel and the egg of Brahma tremble\*."

The figures of lion upon elephant are now indiscriminately used on the temples, without knowing the real motive of the designer, and it may be argued that their presence on the Konarka temple does not, therefore, prove conclusively its being a Shivite temple. It may as well belong to one of the other four sects of the Hindus, viz., Vaishnava, Shakta, Ganpateya and Saura. To determine this it is necessary to examine the figures and statues of gods &c. that have come out from the debris or are still on the temple.

Of Ganesha no statue has been found excepting a very small one in sand-stone. The same may be said of Durga, for excepting in the Rameswar scene as Mahishashur Mardani she does not appear in any of her forms. The sects worshipping these deities may therefore be safely left out of consideration. Of the Sauras or worshippers of the sun, it may be said that excepting perhaps the Aryans of the Vedic times, and Maga Brahmans of olden times mentioned in the Puranas, they never existed as an independent sect, worshipping the sun exclusive of other gods or even in preference to some of the more important gods. The sun is a god common to all the sects, but his worship never assumed a magnificent form with grand temples and gorgeous jattras. So although the Black Pagoda is dedicated to the sun and to all appearance built in the name of that deity, we must seek the builder not in the Saura sect, but in the remaining two sects, viz., Shaiva and Vaishnava, and one of their gods in the form of the Sun.

As a preserver of the earth, the sun may be made to represent Vishnu, but being the most prominent object for emblematic worship, it does, as an origin and creator of all things on the earth very appropriately represent the Siva Linga or the phallic emblem. In real worship too, I do not know of any connection between Vishnu and the Sun, while on the other hand the sun is taken as one of the eight forms of Shiva. In every day worship, while making offerings to Shiva in different directions, he is invoked in the south-east direction as the sun. It may be mentioned, although I believe it to be a mere matter of chance, that Konarka is to the south-east of Bhubaneswar, the seat of Shaivism.

Looking at the statues we find that over each of the three door-ways of the temple, just above the projecting cornice of the Jagamohan there are two statues of Shiva with his characteristic serpent, sacred thread, Damaroo and third eye, showing him to be the presiding divinity of the temple. There are other indications also. For instance, in a small carving representing five gods (Plate XIII., left corner) found in the debris of the temple, Shiva has been given the chief central place, Brahma and Indra sitting to his right and Vishnu and Surya to his left. There is hardly anything in favour of the temple being Vaishnavite. Some scenes from Ramayana have been represented, no doubt, but nowhere is there any indication that these were meant to show the supremacy of Vishnu over Shiva. There is the marriage of Sita with Rama, but not her Swayamvara (selection of one's husband) in which Rama is said to have broken the heavy bow of Shiva. On the other hand, we have got the Rameswar scene, where Rama goes to worship Shiva. In none of the statues of Shiva is Ganga shown on his head, which he is supposed to have according to the Vaishnava story that Brahma washed the feet of Vishnu and the washings falling on earth were received by Shiva on his head and thereafter formed the sacred river.\* Even the statue of Ganga is without the crescent moon in her diadem and the serpents,† which would have shown her connection with Shiva.

The rituals of worship that was carried on in the temple are not known, so no inference can be drawn from that source. Only we know that there was

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Jagannath Rai's Ganga Lahiri, shloka 21 addresses Ganga thus — "Thy origin is from the pure nalis of the lotus feet of Lakshmi's husband (Vishnu), and thy abode is in the matted hair of the enemy of Kamadeva (i.e., Shiva), &c." The next shloka (22nd also) alludes to the same story.

† Ganga Lahiri shloka 47.



a Jatra (festival) observed on Magh Saptami day (7th day of the bright half of the month of Magh). This festival is not observed at Puri, but it is observed at Bhubaneswar, where Chandrashekhar the proxy of Linga Raj, goes in a grand procession to the temple of Bhaskareswar, and being feasted and worshipped there comes back in the afternoon. This shows that the festival is a Shivite one. The Kshetra Devatas mentioned in the records are also Shivite.

From what has been said above it can quite safely be concluded that the Black Pagoda represents the Shaiva sect of the Hindu religion, of which the terrific stage had passed, although the mysticism still prevailed to a certain extent.

The small temple of Mayadevi to the south-west of the main temple also presents similar forms and leads to the same conclusion.

The building in front called the Natmandir, however, does not agree in this respect. Here there are no obscene figures, excepting perhaps two in obscure places. There are no scenes to represent any superiority of one sect over another. Almost all are engaged in singing and playing on Khol, Vina and other musical instruments. This appears to be advocating the doctrine of Bhakti and equality of men as preached by Ramamuja and his followers, and which culminated in the teachings and Kirtans of Chaitanya. It, therefore, represents a different religious order, viz., Vaishnavism, which came in Orissa after Shaivism declined.

The learned writers of the last century on the subject seem to be of opinion that after the overthrow of Buddhism in Orissa, the place was divided amongst all the five sects of Hinduism, each getting one of the sacred places of the Buddhists for inauguration of its particular deity. Thus the Shaktas got Jajpur for the goddess Viraja, the Ganapateyas got Darpan for Mahavinayaka, the Shaivas got Bhubaneswar for their god Shiva of that name, the Vaishnavas got Puri for Jagannath, and the Samras got Konarka for their sun-god. I don't know if there is any good reason to come to this conclusion, but, as a matter of fact, the different sects of the Hindus have hardly been on such conciliatory terms ever before the time of Emperor Akbar. The impression seems to have been caused by the popular acceptance of Jagannath as a form of Vishnu, and by the names of the gods Mahavinayaka and Konarka, which may mean "Great Ganesha" and "Corner Sun" respectively. Of Konarka I have attempted to show above that this temple has marks of Shrivism and the name Konarka is easily applicable to Shiva, who in the south-east corner has the form of the Sun.

The statue of Mahayimayaka too is not that of Ganesha, but is a Shiva Linga : and the place must have been first occupied by Shaivas. As regards Jagannath, it may be noted that there is nothing to show that when first taken as a Hindu god, he was taken as a form of Vishnu and not of Shiva, and that the first temple built by Yayati Kesari, who also started the temple of Bhubaneswar, was not a Shivite one. The probability is that both the temples were meant for the same god, one of whom was named Jagannath and the other Bhubaneswar, both the terms meaning " Lord of the Universe." The method of Jagannath's worship and his offerings are up till now Tantric and not according to Vaishnava ritual. It is therefore clear that Buddhism in Orissa was replaced everywhere by Shaivism and Shaivism only, probably in its Tantric forms. Dr. Hunter seems to be inclined to accept this when he says " In spite of the temple chronicles which naturally glorify their own god, it is Shiva which during the decay of Buddhism, first enters upon the scene\*." Vaishnavism came in afterwards, sometime after the fall of the Kesari dynasty, under the influence of the teachings of Ramanuja and others.

This influence may be noticed in the carvings. On the Natmandir the minstrels and Bhaktas, or devotees are figured as playing on almost every sort of instruments from the pairs of sticks played on to a time by parties of young persons on festive occasions in Upper India, to the more serious Khol used in Kirtans, or songs of Bhakti, from the small Maudira (a sort of small cymbal) used to keep time in music, to the more melodious and scientific Vina. There are also high-sounding trumpets and deafening Jhanjh (big metallic cymbals). Nowhere, however, is represented a Conch Shell (Sankha) being blown, it being strictly prohibited in the temples belonging to the followers of Ramanuja. The Conch Shell being used in this way is not absent on the main temple. Each of the three big chlorite statues of Surya on the temple has got angels shown that are blowing conch shells.

The old temple records at Puri do not at all enlighten us as to which god was meant by Konarka. They simply mention him as Konarkadeva. It is only the later records which identify him with the Sun. We shall come to this later on. The conclusions as to the religious orders to which the main temple and its Natmandir belonged have been arrived at independently, and can be taken as correct.

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\* Statistical Account of Bengal—Volume XIX., page 81

## CHAPTER X.

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### DATE OF THE TEMPLE AND ITS BUILDER.

THESE is not such a general agreement amongst antiquarians as regards the builder and the date of Konarka temple, as there is in the case of the temples of Bhubaneswar and Jagannath. The Puri records, or rather the abridgment of them that has been published, have been taken implicitly as correct in the case of the latter temples, and the same would have happened as regards Konarka temple, had it not been for Abul Fazl recording a different date, and Fergusson finding in the architecture of the Jagannohan of Konarka temple a different material from what was possible at the time recorded of its construction in the so-called abridgment of the Mandla Panji. From the extract given in Chapter I, it will be seen that the published version of the Panji is not very reliable. The information supplied by the Panji itself is also so imperfect and meagre sometimes, that it can not but be taken with great caution. In the case of the Puri temple, for instance, the abridgment says that it was built entirely by Raja Anangabhinna Deva, while the Panji records it to have been started by Bararangabhinna Deva, grand-father of Anangabhinna Deva, in whose time the building was completed. A copper plate inscription of the time of Nrisinha Deva II., dated 1295 A.D.,\* however, shows that both of them are incorrect. It mentions the Puri temple as being the work of Raja Choda Ganga or Gangeswar, in words which indicate that, at the time this record was made, the temple was taken as the work of his predecessors. It says, what person is there who is capable of erecting a temple, fit for the dwelling of that great Being pervading the whole universe, whose feet are this world, whose navel is the firmament, whose ears are the ten directions, whose eyes are the sun and the moon, and whose head is the yonder heaven? In consideration of this it seems that the kings who preceded Chodaganga did not take in hand the erection of a temple to Purushottama, but Gangeswara built it†.

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\* See Journal of the Asiatic Society of Bengal—No. 1, 1896 page 229 et seq.

† Stanza 27.

This inscription is a document showing some grant of lands made to some Brahmans by Raja Nrisinha Deva II., and gives in eulogical words a brief history of his ancestors and works done by them. No mention has been made here of the Puri temple in the account of Raja Anangabhim Deva, who died only 72 years before the date of the grant. It is clear, therefore, that great care is necessary in dealing with the Temple records, and more so when information is to be taken from their imperfect version.

This version has notwithstanding, been fully relied upon in the case of the Black Pagoda by Stirling, Dr. Hunter and Rajendralal Mitter, and lately by Mr. Marshall, Director General of Archaeology and the late Dr. Bloch. Only Fergusson, seeing that he could not reconcile the fact of the architecture of the Black Pagoda being of a later date than the Puri temple, declines to accept the authenticity of the records as published. He says, "Complete as this evidence, at first sight, appears, I have no hesitation in putting it aside, for the simple reason that it seems impossible—after the erection of so degraded a specimen of the art as the temple of Puri (A.D. 1174)—the style ever could have reverted to anything so beautiful as this. In general design and detail it is so similar to the Jagamohan of the great temple at Bhubaneswar that at first sight I should be inclined to place it in the same century, but the details of the tower exhibit a progress towards modern forms which is unmistakable, and render a difference of date of two or possibly of three centuries more probable. Yet the only written authority I know of for such a date is that given by Abul Fazl. After describing the temple, and ascribing it to Raja Narsingh Deo, in A.D. 1241, with an amount of detail and degree of circumstantiality which has deceived every one, he quietly adds that it is said 'to be a work of 730 years' antiquity. In other words, it was erected in A.D. 850 or A.D. 873, according to the date we assume for the composition of the *Ayccn Akbery*. If there were a king of that name among the Rois Faincants of the Kesari line, this would suffice, but no such name is found in the lists. This, however, is not final, for in an inscription on the Brahmeswar temple, the queen, who built it, mentions the name of her husband, Udyalaka, and six of his ancestors, but neither he nor any of them are to be found in the lists except the first, Jaumejaya, and it is doubtful whether even he was a Kesari king or the hero of the Mahabharata. In all this uncertainty we have really nothing to guide us but the architecture, and its testimony is so distinct that

it does not appear to me doubtful that this temple really belongs to the latter half of the 9th century\*\*.

With the accounts of the temple given in the Mandla Panji and elsewhere, which have been quoted above and with the state of religion, architecture &c. as shown by the temple, it will now be possible to say with greater certainty who was the builder of the Konarka temple and about what time the construction was taken up. I deal with these one by one, starting with *Ain-i-Akbari*.

Abul Fazl says that the temple was 730 years old in his time and erected by Narsinha Deva. This date carries the construction to about the latter half of the 9th century, when the Kesari Rajas were ruling in Orissa. As pointed out in the foot-note on page 9, Abul Fazl called Narsinhadeva a Kesari Raja. The list published of Kesari Rajas does not give the name Narsinha, and Fergusson had to show by a reference to the inscription relating to the Brahmeswar temple at Bhubaneswar that the list was imperfect. That it is so, is shown by the fact that each of the two lists of the Kesari Rajas given in the Mandla Panji has the name Narsinha, one making him the 22nd and the other 33rd Raja in the line. However, as no mention has been made in the Panji of this Raja building a temple, it appears probable that the informant of Abul Fazl, not knowing the name of the Kesari builder and having in his memory the name of Narsinha Deva of the Gangetic dynasty who had also the fame of having built a temple at Konarka, gave the latter as the name of the Kesari Raja who built the temple of Konarka. Dr. Rajendralal Mitter questions the reliability of Abul Fazl's description saying that the details given by him were obviously incorrect. But except the direction of the door-ways of the temple in front of which the figures of lions, elephants and horses were set up, and the length of the monolithic pillar which was at the time partly buried under sand, there is not a single inaccuracy in his description. The mistake about the enclosure walls was in the translation and not in the original work.

The Mandla Panji says that the temple of Konarka was erected by Purandara Kesari. No date is given, but he was 30th on the list of 44 Kesari Rajas who ruled for 670 years, and we can approximately calculate his time to be about 230 years before the close of the dynasty. Chodaganga or Gange-

swar who succeeded to the throne after the Kesari dynasty, came to Orissa about the year 1100 A.D., so Purandara Kesari was ruling in Orissa about the year 870 A.D. This corresponds very closely with the date given by Abul Fazl.

In another place, the Panji says that Raja Narsinha Deva of Ganga Vansha got the Konarka temple erected through his Minister Shebai Samanta Rai. This Raja ruled Orissa for 33 years from 1223 to 1256 A.D. according to the copper plate inscription mentioned above. The Panji gives only 26 years for his reign and 25 years for the next reign, the total of the two 51 years corresponds with the total of the two reigns given in the inscription, viz., 33 and 18. The latter being a document of only 39 years after the death of Narsinha Deva must be taken as more reliable than the Panji which has simply divided the total of the two reigns equally. This shows that the Panji is not at all a contemporary record for the time, and much guess work has found room in its pages. If we take the 18th year (23rd Anka) as given in the Panji for the consecration of the temple, the date comes to be 1241 A.D., the same as given by Stirling. It may be noted that the date given in the seal (viz. 1200 Saka or 1272 A.D.) which is quoted by Dr. Rajendra Lal Mitter and so much relied upon by him, is utterly incorrect.

The question now comes that if the Konarka temple was built by Purandara Kesari, which building was meant to be the work of Narsinha Deva, for the copper plate inscription referred to above also makes a mention of it in the latter part of Stanza 86,\* which has been translated as follows, "He built at Konakona a place of great renown, a temple for the Sun to live in with the other gods." The word used for the building is Kutirakam which means a hut or a small house and can hardly be applicable to the grand pagoda. There is another objection to the translation. The presiding divinity of the place being Konarka himself, and there being no temples of any other gods close by, excepting perhaps very minor ones of his own parasitic Kshetra devatas, the words "to live in with other gods" have no meaning. The more correct translation appears to me to be as follows, "He erected in the well-renowned place Konakona of (belonging to) the sun-god a building in order to stay with the gods," meaning a building where the pilgrims could sit for a short time in the Devasthanam (vicinity of the gods). In other words, he built the Natmandir in the front of the Black Pagoda.

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*Stanza 86 of the copper plate inscription*  
*Konaka, kutirakomachāḥ naraṁśaśakmes*

This is corroborated by the third temple record, which says that Narsinha Deva's temple was built over a tank in front of Purandara Kesari's temple. Had it been an independent temple there is no reason why a tank should have been selected for the site, and that one in front of another temple. Narsinha Deva built it, the record says, to atone for his father's sin which consisted in his not being able to build the Puri temple so big as he had desired. The building of this Natmandir more than made good the extra expenditure which would have been incurred on the bigger temple at Puri, and so was sufficient to relieve Anangabhim Deva of his sin. But as the fact of Ananga being the builder of the Puri temple is itself a matter of doubt, as evinced by the inscription, the story of the vow made by him, and its fulfilment by his son, can only be taken as a poetic license.

The testimony of old records thus leads us to the conclusion that the temple of Konarka was built by Purandara Kesari in the latter half of the 9th century, and its Natmandir was constructed in 1241 A.D. by Raja (Nagoo) Narsinha Deva of the Gangetic dynasty. No mention has been made of the temple of Mayadevi, only her name occurs in the third record of the Puri temple.

The evidence of architecture also bears out the fact of the Natmandir being of a much later date than the main temple. As has been seen in Chapter VI, the design of the latter presents the culmination of the temple architecture of Orissa. Every projection or recess, every pillar or moulding has here some architectural object, and adds to the beauty. The Natmandir on the other hand, is comparatively much inferior and represents a period when the architecture was on its wane. The value of high projections and deep recesses seems to have been overlooked or forgotten, and the stern squareness of form has been kept at some expense of gracefulness. The round pillars with their square capitals show an improvement, but they are at the same time sure proofs of a later construction. The existence of almost similar pillars at Puri, shows its proximity in time to the Puri temple.

The temple of Mayadevi is similar in architecture and details to the main temple of Konarka, and may be taken to have been constructed with it.

The sculpture also shows that the Natmandir could not have been constructed by the same workmen that did the main temple. The taste seems to have changed considerably. In human figures, the proportion of different

parts of the body is not the same in the two cases. While in the main temple and that of Mayadevi, the figures are slender and rather tall, those in the Natmandir are comparatively shorter, and slightly stouter.

Lastly the state of religion as shown by the structures and discussed in chapter IX, is in complete accord with the conclusion arrived at from the records. The main temple, it was found, represented Tantric Shaivism of which the terrific stage had passed.

We know that when Buddhism was beginning to decline and Hinduism gradually regaining ground a lot of witch-craft and mysticism crept in. Whether the Hindu Tantrism, which consisted in mysterious sorts of worship of Shiva and his consort, influenced the degenerated Buddhism, or *vice versa* need not be gone into here. It is, however, certain that when Buddhism in Orissa was overthrown by Shaivism early in the 6th century A.D., mysticism had a hold on the people, whether they professed Buddhism or worshipped Hindu gods. The chief Tantric god Shiva, with his consort, could thus rule supreme without much difficulty, replacing Buddha and Pragyan, and it is no wonder that we find sacrifices and other rites introduced to appease them by about the end of the 7th and the beginning of the 8th century. It was perhaps at this time that the figures of Chamunda and Chandika sitting on corpses, and of Chhimamasta drinking her own blood, were exhibited, and extensive sacrifices to Viraja and Kali, and one to Vinoda Devi, within the compound of Puri temple, were introduced. It was at this time that Bhavabhuti wrote his drama in which "Malati" only narrowly escaped being sacrificed before the goddess Chāmunda. This terrible state of things could not last long, with a people whose hearts had under the influence of Buddhism grown averse to cruelty. It was discontinued soon after and Shaivism was freed from the sacrificial rites which required living victims. The mysticism however lingered for sometime.

This is the stage of Shaivism which is shown by the main temple of Konarka, and its construction in the 9th century as given in the records is therefore perfectly borne out. The Kesari Rajas were all ardent Shivites.

After sometime, at the end of the 11th century, the Kesari dynasty was succeeded by the Gangetic dynasty with Chodaganga as the first Raja.



The mysticism gradually died away, and a new faith appeared. With the teachings of Ramanuja and others in the 12th century, the doctrine of Bhakti or love towards God as Vishnu and His creation got an impetus, and found expression in the constant singing of His glory. This is the state of religion shown by the Natmandir, and its creation in the time of Raja Narsinha Deva when Ramanuja's doctrine had fully taken root, is highly probable.

The silting up of the bed of the Chandrabhaga river could have, in a more suitable locality given some idea as to the age of the temple, which was perhaps built when the Chandrabhaga was a flowing stream. This part of the country is unfortunately liable to drift sands and no reliable inference can be drawn.

Some information may, however, be gathered from the Chandrabhaga festival described in Chapter IV. It has been observed that this festival originated here, and so must have been started either with the construction of the temple or just after its completion, in order to attract annually a crowd of people to the place and thus spread its sanctity. This, it may be noted, is a usual custom with all sacred places. The temple being dedicated to the Sun, and the ceremony of the festival being entirely connected with him, it is sure that the festival was observed each year on the sun coming to a particular position of the zodiac. This was most probably the Agnikona or south-east corner, i.e., the corner midway between Makara ( Capricorn ) and Mesha ( Aries ), either of which when entered by the Sun causes big festivals to be observed in India, as also perhaps in other countries in the Northern hemispheres. The name of the deity Konarka, which means the "Corner Sun" or "Sun in the corner", and the fact that it is in the south-east corner that Siva takes the form of the sun ( the temple as already shown being Shivite ) bear out the suggestion. It may also be noted that when the sun is in any of the other three corners ( viz., Ishana, Vayavya and Nairita ) the position of the locality does not allow it to be seen as rising from the Sea.

For sometime perhaps the festival was observed at the time when the sun came to the Agnikona, but this time not being ordinarily known to the public, an ordinary date which at the time corresponded with this position of the sun was fixed for observing the festival. This happened to be the 7th of the bright half of the month of Magh (lunar) on which date the fair is

still held. The sun however, does not arrive now at the fixed point (Agnikona) on that date, the difference having been caused by the precession of equinoxes. For the 1st point of Aries of the Hindu Astronomy to which the position of the sun is referred, is fixed point, while the dates of the lunar month, adjusted every third year with solar months follow the seasons, or, in other words, are referrable to the moving 1st point of Aries of the modern astronomy.

The 7th of Magh (bright half) falls, after the leap year adjustments are made, on the 7th to 14th of February, so the 10th February may be taken as an average date. On this date the Sun comes, now-a-days, according to the Hindu Almanacs to  $27\frac{1}{2}^{\circ}$  degrees of Makara ( Capricorn ), and is, therefore,  $17\frac{1}{2}^{\circ}$  short of the Agnikona (  $35^{\circ}$  of Kumbha or Aquarius ). Now the retrograde motion of the equinoxes is, according to Hindu Astronomy one minute per year, so this difference must have been caused in  $17\frac{1}{2} \times 60$  or 1050 years. This period with perhaps a few years added to it, has, therefore, elapsed since the festival was first started, and represents very nearly the age of the Konarka temple. This also carries its construction to about the middle of the 9th century, and so the conclusion arrived at already may be safely taken as correct.



## CHAPTER XI.

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### BUDDHISTIC ORIGIN OF THE PLACE.

IT is now a fact admitted on all hands that Orissa was, before the revival of Hinduism by Yayati Kesari, an important seat of Buddhism. The edicts of Asoka inscribed on a rock on the Dhauli hills, the statues of Buddha found in the Ananta Cave of the Khandagiri hills and at Udaygiri of the Alti hills and at Kupari now worshiped as Baladeva, and a lot of small Chaityas with Buddhistic images lying about at Khandagiri and many other places, all show without doubt that Buddhism was the chief religion here many years ago. There are records showing that the tooth of the great Reformer was for a long time kept in Orissa in a place called Odantapura, and worshipped by the Raja of Kalinga. Jagannath himself is taken as a form of Buddha, and his peculiar shape is thought to be the adaptation by the Hindus of a mystic Buddhistic monogram. The story of Vishnu's slaying the demon, Gayasura, which is nothing but an allegory to show the victory of Hinduism over Buddhism, says, as related in Purushottama Mahatmya, that when the demon prostrated himself before the gods his navel fell on Puri, his head being at Gaya, showing that Puri, or rather Orissa, was at the time as important a seat of Buddhism as Gaya.

We are, therefore, quite in order if we suppose that Konarka was also a seat of Buddhism, and an important one, as it contains the biggest and the finest pagoda in Orissa. The Vaishnava story of Gayasura shows that in order to keep the demon down, Vishnu had to leave his lotus at Konarka, which means that Konarka was really one of the important places of Buddhistic worship in Orissa.

It is a pity that the temple of Konarka has been in ruins so long that its rituals of worship are mostly forgotten and a large number of its fine carvings has been carried away. But there is at the same time the advantage

that the little that we have is what it was just after the fall of Buddhism, not polluted by the intermixture of the ideas of other sects that followed, as has been the case at Puri. The rituals of Jagannath are at present neither purely Shivite, nor purely Tantric, nor purely Vaishnava. His temple has by constant handling, repairs and additions, quite lost its character, so that it is difficult, if not impossible for the antiquarian to say to what sect it originally belonged.\*

Let us see if we can find any traces of Buddhism at Konarka. The Kapila Samhita, quoted in Chapter IX, calls the place Maitreya Vana. By a similarity of name to Maitra Vana the story of Samba has been associated to it. The latter name, however, has connection with Mitra, one of the twelve sons, who it is related came down owing to the austere devotion of Samba ; while the former name is not from the word Mitra but is given because the sage Maitreya, it is said, performed his penances there. We know that Maitreya (Pali Metteya) is the name of the future Buddha, and so the place was, it appears, sacred to his name.

There also existed, according to Kapila Samhita, a salvation giving Baian tree, at the foot of which dwelt many Saints and anybody going to it became indestructible and a Siddha. For the good of living beings the sun himself became that tree and whoever recited the sacred Mantra under its shade attained perfection in three fortnights. The holiness of the Baian tree amongst the Hindus is, we know, a remnant of the Buddhistic custom, and if to this we add the fact that Gotama Buddha had also to sit for forty-nine days (a little over three fortnights) under a Banian tree, there can be no doubt that the Banian tree of Konarka represented and supplied the place of the Sacred Bo-tree, under which the great Sage attained his Buddhaship. The event is thus related in the Introduction to Jataka, "After bathing he dressed himself in that garb of saint-ship which had been the dress of many hundreds of thousands of Future Buddhas before him, and sitting down with his face to the east, he made the whole of the thick sweet milk-rice into forty-nine pellets of the size of the fruit of the single-seeded palmyra-tree, and ate it. And he took no farther nourishment until the end of the seven weeks, or

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\* Lately during the last repairs a Tilaka of the form used by the followers of Ramananda has been painted on the Khapuri over the Amla. This may prejudice the ideas of future Archaeologists in some way.

forty-nine days which he spent on the throne of wisdom after he had become a Buddha. During all that time he had no other nourishment, he neither bathed, nor rinsed his mouth, nor did he ease himself, but was wholly taken up by the delights of the Trances, of the Paths, and of the Fruits.”\*

The Kapila Samhita also mentions the existence of a car festival at Konarka. This festival, observed on such a grand scale at Puri, is without doubt of Buddhistic origin, as in none of the ancient rituals is there any mention of such a festival, and even to this day none of the Hindu gods, except Jagannatha and his companions, has a Car † to go out in a procession.

In Buddhistic days, there was Car festival celebrated at Patna, which is noticed by the Chinese Pilgrim Fa-Hian ( 409 A. D. ) in his book Fo-Kwo-Ki. He says, “Every year on the eighth day of the second month there is a procession of images. On this occasion they construct a four-wheeled car, and erect upon it a tower of five stages, composed of bamboos lashed together, the whole being supported by a centre-post resembling a large spear with three points, in height twenty-two feet and more. So it looks like a pagoda. They then cover it with fine white linen, which they afterwards paint with gaudy colours. Having made figures of the devas, and decorated them with gold, silver, and glass, they place them under canopies of embroidered silk. Then at the four corners (of the car) they construct niches (shrines), in which they place figures of Buddha in a sitting posture, with a Bodhisattva standing in attendance. There are perhaps twenty cars thus prepared and differently decorated. During the day of the procession both priests and laymen assemble in great numbers. There are games and music, whilst they offer flowers and incense. The Brahmacharis come forth to offer their invitations. The Buddhas, then, one after the other, enter the city. After coming into the town again they halt. Then all night long they burn lamps, indulge in games and music, and make religious offerings. Such is the custom of all those who assemble on this occasion from the different countries round about.”‡

\* Warren's Buddhism in Translation page, 74.

† A festival on a small scale is now observed at Brindaban (Muttra) where the statue of Krishna from the temple of Seth Lakshmichand is carried in a car to a garden

‡ Beale's "Buddhist Records of the Western World," Introduction p. p lvi and lvii.

A similar festival was noticed by the pilgrim at Khotan on his way to India. It is described as follows: "From the first day of the fourth month they sweep and water the thoroughfares within the city and decorate the streets. Above the city gate they stretch a great awning and use every kind of adornment. This is where the king and the queen and court ladies take their place. The Gomati priests, as they belong to the Great Vehicle, which is principally honoured by the king, first of all take their images in procession. About three or four li from the city they make a four-wheeled image-car about thirty feet high, in appearance like a moving palace, adorned with the seven precious substances. They fix upon it streamers of silk and canopy curtains. The figure is placed in the car with two Bodhisattvas as companions, whilst the Devas attend on them, all kinds of polished ornaments made of gold and silver hang suspended in the air. When the image is a hundred paces from the gate, the king takes off his royal cap, and changing his clothes for new ones, proceeds bare-footed, with flowers and incense in his hand, from the city followed by his attendants. On meeting the image, he bows down his head and worships at its feet, scattering the flowers and burning the incense. On returning to the city, the queen and court ladies from above the gate-tower scatter about all kinds of flowers and throw them down in wild profusion. So splendid are the arrangements for worship.

The cars are all different, and each sangharama (monastery) has a day for its image-procession. They begin on the first day of the fourth month and go on to the fourteenth day, when the processions ended, the king and queen then return to the palace."\*

Comparing the account given by Fa-Hian with the car-festivals observed in Orissa it becomes evident that the Orissian celebrations are remnants of similar Buddhistic festivals. They differ only in dates. The first Chinese month starting with the bright half of the Hindu month Phalgunā † (February and March), the festival at Patna was observed on the 8th day of the bright half of Chaitra, and that at Khotan on the first day of the bright half of Jeshtha and following days, that at Puri being now observed on 2nd day of the bright half of Ashada. The date of the celebrations at

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Ibid—p. p. xxvi and xxvii.

† This can be deduced from Hsuen Tsiang's description of Indian Calendar. See page 72 of Volume I of Beal's Buddhist Records of the Western World.

Patua is<sup>7</sup> called in the Court Almanac of Pekin as "the holy birth-day of Buddha."

Commenting on the description of the ceremony at Khotan, Laidlay who translated the French version of the *Fo-Kwo-Ki* into English, says, "The reader cannot fail to be struck with the very close resemblance betwixt the Bauddha procession here described, and that of Jagannatha, of which indeed it requires no great stretch of the imagination to suppose it to be the model and prototype. The time of the year at which the ceremony took place corresponds very closely (with that of the Rathjatra at Puri)." \* The time, as we have seen, does not correspond, otherwise the remark is perfectly correct. Reverend Stevenson of Bombay took the Rathjatra (car festival) as the remains of a triumphal entry, with which the Buddhist sages were welcomed on their return for the religious rest during the rainy seasons. This may explain the festival at Puri which is celebrated just before the Sayana Eka-dashi (on which date the gods go to sleep for four months), but it cannot do so for similar festivals at other places.

Seeing the similarity of festivals and other circumstances which identify Jagannatha with Buddha, Dr. Rajendralal Mitter while commenting on the Festival at Puri, says, "These facts leave no room for doubt that Jagannatha and some of his peculiar ceremonial observances are of Buddhistic origin, that the Car-festival marks the anniversary of Buddha's birth-day, that the heterodox ceremonies were adopted by the Hindu revivalists to prevent the masses, who were attached to them, from resenting innovations." †

The conclusion as regards the Buddhistic origin of the ceremony is really unassailable, but that it was observed with the object of merely airing the divinities, or making a triumphal entry of the Buddhist sages before they retired to the monastries for the rainy season, or even of celebrating the anniversary of Buddha's birth-day, is not quite satisfactory. The observance in the same fashion everywhere by taking out the divinities in a chariot of nearly the same form, cannot be explained by a general merriment for Buddha's birth-day. The ceremony must have been meant to commemorate some procession held sacred.

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\* Laidlay's *Fa-Hian*, page 21.

† See *Antiquities* Vol. II, page 136.

The festival was, it appears to me most probable, inaugurated to celebrate Buddha's return from his park in great splendour just before the night of Pabbajja\* or the great Retirement. The event is thus described in the introduction to the Jataka :—"Now on a certain day the Future Buddha wished to go to the park, and told his charioteer to make ready the chariot. Accordingly the man brought out a sumptuous and elegant chariot, and adorning it richly, he harnessed to it four state-horses of the Saindhava breed, as white as the petals of the white lotus, and announced to the Future Buddha that everything was ready. And the Future Buddha mounted the chariot, which was like to a palace of the gods, and proceeded towards the park. \* \* \* \* When he had disported himself there throughout the day, and had bathed in the royal pleasure-tank, he went at sunset and sat down on the royal resting-stone with the intention of adorning himself. Then gathered around him his attendants with diverse coloured cloths, many kinds and styles of ornaments, and with garlands, perfumes, and ointments. At that instant the throne on which Sakka (Sanskrit Shakra) was sitting grew hot. And Sakka, considering who it could be that was desirous of dislodging him, perceived that it was the time of the adornment of a Future Buddha. And addressing Vissakamma, he said,—

‘My good Vissakamma, to-night, in the middle watch, prince Siddhattha will go forth on the Great Retirement, and this is his last adorning of himself. Go to the park, and adorn that eminent man with celestial ornaments.’

‘Very well,’ said Vissakamma, in assent, and came on the instant, by his superhuman power, into the presence of the Future Buddha. And assuming the guise of a barber, he took from the real barber the turban-cloth, and began to wind it round the Future Buddha's head, but as soon as the Future Buddha felt the touch of his hand, he knew that it was no man, but a god.

Now once round his head took up a thousand cloths, and the fold was like to a circlet of precious stones, the second time round took another thousand cloths, and so on, until ten times round had taken up ten thousand cloths. Now let one think, ‘How was it possible to use so many cloths on

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\* Pali form of Sanskrit Pravrajya meaning “going forth from the house to the houseless state.”



one small head ?' for the very largest of them all had only the size of a *sama* creeper blossom, and the others that of *kutumbaka* flowers. Thus the Future Buddha's head resembled a *kuyya* blossom twisted about with lotus filaments.

And having adorned himself with great richness,—while adepts in different kinds of tabors and tom-toms were showing their skill, and Brahmans with cries of victory and joy, and bards and poets with propitious words and shouts of praise saluted him,—he mounted his superbly decorated chariot. \* \* \* The Future Buddha in his splendid chariot entered the city with a pomp and magnificence of glory that enraptured all minds.”\*

This description will convince anybody that the Rathjatra festival was originally meant to celebrate that most memorable day in the life of the Great Buddha, as well as the Buddhist world, the night of which saw him renounce the world, leaving his kingdom, parents, wife and the new born babe and all. Konarka had also the same celebration, probably with much greater pomp in its day.

Now as to the date of this day of Jatra. The Jataka says that Gotama Buddha departed from his city on the full moon day of the month Asalhi, when the moon was in Libra. What was then meant by the month Asalhi is not known. It is certain, however, that it was not the present Hindu month Asadha, for the moon can never be in Libra on the full moon day of that month. To make a full moon in Libra, the sun must be in Aries, and so the date corresponds, either with the full moon day of Phalguna or with that of Chaitra. The former is more probable, as we find general rejoicing that day in every part of India. On this and the following days, in Orissa, Thakurs (images of gods) are taken round in small chariot-like structures, although without wheels and carried on the shoulders of men. After twenty three days of this Phalguna Purnamasi (full moon day), i.e., on the 8th of the waxing moon of Chaitra comes the Rathjatra or Car-festival at Bhubaneswar.

The festival is one of the biggest observed at the place, and consists in taking Chandrasekar, the proxy of Bhubaneswar, amidst great rejoicing, to the temple of Rameswar about a mile to the north-west. He is there feasted

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\* Warren's Buddhism in Translation, pages 56-59.

and worshipped for three days. The chariot is made 21 cubits high and 16 in circumference, with four wheels, and having four horses attached to it. The fact of there being four horses is remarkable as the chariot of Buddha was also driven by four horses.

A festival similar to this was also observed at Konarka as appears from *Brahma Purana* quoted on page 44, as also from the presence of a *Rameswar* at the place as written in *Kapila Samhita* and the *Panji*. It is probable, however, considering the chariot form of the temple and the probability of the place being the site of the town where Buddha's tooth relic once was (as will be seen in the next Chapter), that the chief *Rathjatra* at the place was celebrated on the full moon day of *Phalguna*, the exact day previous to Buddha's retirement. At *Bhubaneswar* the date was shifted by twenty three days, in order that people may be able to see the festival at both the places. Also this date happened to be the date of Buddha's birth.

An exact counterpart of this obtained in *Behar*. On the full moon-day of *Phalguna* there was a procession at *Gaya*, and after 23 days came the *Rathjatra* at *Patna*. The former is thus mentioned by *Hieun Tsang*, "Every year on the full-moon day of *Tathagata's* (Buddha's) displaying great spiritual changes, they take these relics (the bone and flesh relics of *Gotama Buddha*) out for public exhibition." This supports my conviction that the *Rathjatra* festival represented the *Pabbajja* (retirement) day of *Gotama* and was not a celebration of his birth-day. The *Brahma Purana* calling the festival *Kannadeva*—subduing leads also to the same conclusion. \*

The coincidence of the date with the *Holi* or *Doljatra* festival of the *Hindus* explains to a certain extent the general merriment amongst people of all sects in *India* at the time. It is true that the return of the sun to the northern hemisphere, and with it of the spring, is the chief cause of the rejoicing, which obtain not only in *India* but in many other countries, but that the anniversary of Buddha's celebrated day has played not an insignificant part in the matter, can hardly be doubted.

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\* The date of *Rathjatra* at *Puri* does not correspond with any of the celebrated days in connection with Buddha, and it appears to me that the festival here was started much latter than in other places, and the date was changed either by a mistake taking *Ashalhi* to mean *Ashada* or simply for the sake of change in the same way as the *Chalææan sabbath* was changed from Saturday to Sunday by the Jews and to Friday by the Mohammedans.

With a big Buddhistic fair like the Car-festival being held at the place, it is but natural that one should be anxious to know who the presiding divinity, Konarka, originally was. The Shivites worshiped him, we have seen, as Shiva in his form of the sun. The older records of Mandla Panji do not at all enlighten us in this respect. They call him Konarkadeva without saying a word as to who he was. It is only a record of much recent date that says that "in the time of Narsinha Deva (son of Purushottama Deva) who reigned for 25 years, from Saka 1527, the deities Chandra and Surya were brought (to Puri) from the temple of Konarka and placed in the Indra's temple." Seeing that nowhere else is a mention made of Chandra being companion of Konarka, that the Sinhasana found in the temple is too small to hold two statues, and that the date given does not at all agree with the older record which mentions that in the 9th year of Narsinha Deva's reign, Shahjehan was the Emperor at Delhi, this record must be rejected as unreliable. The statue brought from Konarka has however been fortunately preserved within the compound of Puri temple, in a temple now known as Sun temple. In its front, however, another statue has been set up which is that of the sun with seven horses, but they keep it covered so shabbily with clothes &c., that nobody can say what god it represents, and it was only by having the cloth removed that I could believe the Panda's statement that it was the statue of the Sun.\* But what we are concerned with is the statue at the back, and this is the figure of Buddha in a sitting posture. The hands are broken and the lower portion of the statue built up in the pedestal of the sun statue in front. The workmanship is exactly like what we have in chlorite statues at Konarka. The pedestal of the statue will, it appears from what little measurements could be taken, fit on the upper Sinhasana in the Black Pagoda. This statue finally settles in favour of the worship of Buddha at Konarka, and any doubt remaining can be removed by the fact of there being within the enclosure of the Black Pagoda a temple of Mayadevi. Mayadevi, we know, was the mother of Gotama Buddha. I know of no Hindu goddess that goes by that name.

The question then presents itself, what was the name of the Buddhistic divinity whom the Shivites worshipped under the name Konarka? As the

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\* Mr. O'Mally was evidently informed of this statue when he says in his Gazetteer for the District of Puri that it is the statue of the Sun on a chariot of seven horses. The workmanship of this statue is very inferior and it could never have been the statue of Konarka of the Black Pagoda.

name Konarka occurs nowhere else in Hindu mythology, it appears probable that was the name of the Buddhist deity, and was adopted by the Hindus when they took over the deity, taking the word to mean the "Corner Sun", representing, as has been explained above, Shiva in his form of the sun in the south-east corner. As the name of a Buddhist deity, the word Konarka would stand for Gotama Buddha, being a synonym of the word Arkabandhu (a relation of the sun) which is a name of the Great Reformer.\* Konarka in this sense is composed of Kona from the root Kun to support, and Arka, the sun. The root Kun is still preserved in the Uriya word Kuniya which means entering into relationship, and is a ceremony performed between the kinsmen of a bride and bridegroom just after the match is settled upon.

The name of the place (Konarka) is evidently derived from the name of the deity, in the same way as Puri is called Jagannatha, and many other places (e.g., Bhubaneswar, Baidyanath) go by the name of their chief deities. The deity was also it appears, called by the name of Konagamana or Konakamana, which is the name of one of the former Buddhas,† whose stupa near Kapilavastu was repaired by Asoka. This gave to the place the name Konakona mentioned in the copper-plate inscription described latter on. The suggestion that the word Konarka meant Arka of Kona, taking Kona as the name of the place is hardly acceptable.

Here then we find an instance of the incorporation of Buddhism by the Hindus, in which the wholesale worship with the Buddhist deity has been taken over. Even the name of the deity has been kept, only explained in a different way. This fact is the most important and interesting, as nowhere else in Orissa, and probably the whole of India, has Buddhism obtained such an unmixed entry into the Hindu ritual. Even Jagannath who is supposed to be Buddha, does not represent him either by form or by name.

In the Black Pagoda, therefore, we may expect better traces of Buddhism than in any other Hindu temple in Orissa. And such is the case. The big chlorite statues of the sun-god are all eminently of Buddhistic shape and cut, and excepting for the distinguishing marks, seven horses and lotus in both the hands can hardly be distinguished from standing statues of Bud-

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\* Amarakosha I. I. (10)

† Warren's Buddhism in Translation, page 32,—Rhys David's Buddhist India, page 290.—V. Smith's Ancient History of India, page 385.

dhistic gods. The numerous figures of Nagakanyas and Nagarajas (human figures with body of a serpent) which add so much grace to the ornamental detail of the temple are purely Buddhistic conceptions. The figure of Mahalakshmi on the chlorite lintel of the doorways of the Jagamohan, described on page 21, is made exactly in the way the Buddhists made their goddess of fortune, as depicted on the gateway of Sanchi tope.

Coming to different scenes represented, we find there several fine carvings in chlorite showing a Rishi seated on a Sinhasana (generally a raised seat supported on four legs in the form of lions) and giving instructions to a number of persons, young and old, amongst whom may be seen ascetics, Rajas, and ordinary house-holders. One of these is photographed in plate XIV, figure 4. These certainly represent Buddha giving his evening discourses on religious and moral philosophy, while staying in different aramas or gardens. We read of some Hindu Rishis also narrating Puranas before other ascetics at Naimisharanya and other places, as also before individual Rajas, but seldom is the audience so heterogenous as we find here and I am convinced that even if these sculptures themselves were not meant to show scenes of Buddha's teachings, they are copies of Buddhistic originals, which represented those scenes and showed how the great Teacher passed his afternoons and the first two watches of his nights.\* To figure their Rishis in this way is not very popular amongst the Hindus, and they hardly ever cared to do so.

The next photograph on the same plate (Plate XIV, figure 5) which has been described on page 29, represents a purely Buddhistic scene. A young prince is exhibiting his skill in archery before other men possessing bows and arrows as also other weapons. The arrows from the bow of this prince are piercing and passing through a rock, and those present are all admiring the fact. No Hindu prince or god is mentioned anywhere as having performed this, excepting Gotama, who in order to show to his kinsmen that he was well versed in archery and use of arms, even without learning them, sent forth his arrows miraculously passing all obstructions in the way. The incident is thus related in the Introduction to the Jataka: "Now while he was thus enjoying great splendour, one day there arose the following discussion among

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\* See Warren's Buddhism in Translation, page 93 and 94.

his relatives :—‘Siddhattha is wholly given over to pleasure, and is not training himself in any manly art. What could he do if war were to occur ?’ The king sent for the Future Buddha, and said,—‘My child your relatives are saying that you are not training yourself, but are wholly given over to pleasure. Now what do you think we had best do ?’ ‘Sire, I do not need to train myself. Let the crier go about the city beating the drum, to announce that I will show my proficiency. On the seventh day from now I will show my proficiency to my relatives.’ The king did so. And the Future Buddha assembled together bow men that could shoot like lightning and at a hair’s breadth, and in the midst of the populace, and before his kinsfolk, he exhibited a twelvefold skill, such as none of the other bowmen could equal. All of which is to be understood after the manner related in the *Sharabhanga Birth-Story*. So the assembly of his kinsfolk doubted him no longer.”\* The *Sharabhanga* story relates how the arrows of the Buddha shot at a hair’s breadth, and went straight to the mark without being caught in the way by any tree or plant, or sticking fast or missing aim. †

The figure of the Serpent hooded god described on page 31 is also, it is sure, a Buddhistic statue representing the incidents just preceding and following Gotama’s Buddhahship. The two females are Sujata and her slave-girl Punna who brought Payasa (rice cooked in milk) in a golden dish to him thinking him to be the presiding deity of the Banyan tree, in fulfilment of a vow made by Sujata that if she got a husband of equal rank, and a son as her first issue, she would make a yearly offering of the value of a hundred thousand pieces of money. Presenting the dish with rice and worshipping the deity the ladies went away. This was just before the attainment of Buddhahship. The serpenthood shows the protection offered to him by the serpent king Muchalinda against rain and storm which continued for 7 days soon after he became a Buddha. The serpent king spread his great hood above his head saying, “Let neither cold, nor heat, nor gnats, nor flies, wind, sun shine nor creeping creatures come near the Blessed one.”‡

Many more scenes from the life of Buddha could probably have been found if the temple had been entire. As a matter of fact a lot of its carvings has been removed and lost. A small figure on the *Sinhasana* in the sanctuary

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Warren’s Buddhism in Translation, page 55.

† Ibid—page 317.

‡ Warren’s Buddhism in Translation, page 86.

may, however, be interesting. Just in front on its moulding is the figures of an elephant with a boy feeding him. In the way it has been made it seems to have no connection with the figures above, so the sculptor must have something particular to represent when he placed the figure in the central place on the moulding. It represents, in all probability, Buddha as the Elephant-trainer as related in the "Strider over battle-fields" story of the Jataka. Following is a translation of the story: "Once upon a time, when Brahmadatta was ruling at Benares, the Future Buddha was born in the family of an elephant-trainer, and when he had come of age, and become accomplished as an elephant-trainer, he took service under a king who was hostile to the king of Benares. And he trained the state elephant until it was very well trained. Then the king resolved to conquer the kingdom of Benares, and taking the Future Buddha with him, and mounting the state elephant, with a mighty army he went to Benares, and surrounded the place. Then he sent a letter to the king, saying, 'give me the kingdom, or give me battle.' Brahmadatta resolved to give battle, and having manned the walls, the watch-towers, and the gates, he did so. His enemy had his state elephant armed with a defensive suit of mail, put on armour himself, and mounted on the elephant's shoulders. 'I will break into the city, kill my enemy, and take possession of the kingdom.' With this thought he seized a sharp goad, and urged the elephant in the direction of the city. But the elephant, when he saw the hot mud, the stones from the catapults, and the various kinds of missiles thrown by the defenders, did not dare to advance, but retreated in mortal terror. Then his trainer drew near: 'Old fellow,' said he, 'you are a hero, a strider over battle-fields. Retreat at such a time is not worthy of you.' \* \* \* \* \* This one admonition was sufficient. For when the elephant heard it, he turned back, twisted his trunk round the city-pillars, and pulled them up like so many mushrooms. Then, crashing down the gateway arch, and forcing the cross-bar, he broke his way into the city, captured the kingdom, and gave it to his master."\*

From what has been said above of the god Komarka, and the remains of Buddhism that we find at the locality and on the Black Pagoda itself, it appears quite probable that the chariot form of Pagoda was also a borrowed one, taken from some Buddhistic temple which it replaced. This Buddhist temple was evidently meant to represent the chariot of Prince Siddhartha

(Gotama) which he used the day before he renounced the world and had it is likely only four horses in copy of the original chariot. When the Shivites took over Konarka as their deity in the form of the Sun, they attached seven horses to the chariot, according to the number required by their tradition for the chariot of the Sun. Placing three big figures of gods on three sides of the Deul also seems to have been copied from the Buddhists, who had the figures of Buddha with Bodhisattvas in niches on the three sides, as appears from the description of the chariots which Fa-Hian saw at Patna

This suggests an important link in the evolution of the northern Hindu temples, discussed in Chapter V. The description of the chariots at Patna, made with long bamboos lashed together at the top, and covered with linen so as to give the appearance of pagodas, makes it likely that they were the models of the tall towered Buddhist temples of the chariot form of which the Hindu temples of Orissa are copies. A yearly show of the relics of Buddha having been considered desirable, the chariots made of bamboos came into existence, taking as their model the Dagobas in which the relics used to be deposited. Some devout Raja then thought of giving the annual procession a permanent form, and made a temple in the form of the chariot. These were in turn copied for building other temples in which the wheels and horses were not considered necessary.

A temple in the form of a chariot also exists at Hampi (near Haspet, Southern Mahratta Railway). Here we have elephants in place of horses, probably in copy of the Buddhist processional chariot of that locality. We learn from Hiuen Tsiang that in Konguto (Gunjam) elephants were made to drive cars, and it is probable that the same thing obtained near about Hampi.

We thus see that the temple of Konarka is not only the biggest and finest pagoda in Orissa, but it represents one of the earliest types of temples, that came into existence soon after the car processions of the Buddhists were started.

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## CHAPTER XII.

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### KONARKA, THE SITE OF A BIG TOWN.

**I**N the previous chapter we have seen that the country near about Konarka was an important seat of Buddhism, containing not only a monastery with a few priests living in it, but probably a thriving big town with magnificent temples and pompous festivals. Tradition speaks of an old port near the mouth of the Prachi river, of which the Chandrabhaga was a branch, and on the banks of which are still found ruins of temples and brick-built houses. It is important to see, if we can trace out in old records the existence of this town.

In his description of the country of Ucha (Udra, Odra or Oda) or north Orissa, Hinen Thsang makes mention of a town named Chelitalo on the south-east frontier of the kingdom. He says, "On the south-east frontiers of the country, on the borders of the ocean, is the town Chelitalo, about 20 li round. Here it is merchants depart for distant countries, and strangers come and go and stop here on their way. The walls of the city are strong and lofty. Here are found all sorts of rare and precious articles. Outside the city there are five convents one after the other, their storied towers are very high, and are carved with figures of saints exquisitely done.

Going south 20,000 li or so is the country of Simhala (Sengkialo). In the still night, looking far off, we see the surmounting precious stone of the tooth-stupa of Buddha brilliantly shining and scintillating as a bright torch burning in the air\*."

Seeing the present importance of Puri, this town may be identified with Puri, but there is nothing against its being the same as the town on the Prachi which was in old days probably much more important than Puri. The Brahma Purana,† says that Raja Indradyumna while going to Purushottama Kshetra (Puri) saw the sacred river Chitrotpala which flowing to the south fell into the sea, and on the banks of which were situated small and big towns containing wealthy and learned population. It appears probable that

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\* S. Beal's Buddhist Records of the Western World—Volume II., page 205-6.

† Chapter 45.

one of the big towns on this river was named Chitrotpala which is mentioned by the Chinese pilgrims as Chelitalo. The river Chitrotpala can easily be identified with the Kadua a branch of the river Prachi, if we read the Prachi Mahatmya. While describing the different incarnations of the heavenly river Saraswati, the Mahatmya \* says, that last of all it came down as the river Bhadra which was also known as Chitrotpala. Further on it is mentioned as Prachi Saraswati. There is still a place called Bhadra near where the Kadua takes off from the Prachi. This gave its name to the stream. About 5 miles from the Black Pagoda a channel branches off from the river Kadua. The lower portion of its course is silted up. This is the Chandrabhaga, now known as Kadua jor. Close to the bifurcation of this channel are two villages Chitra on the right and Opala on the left bank of the Kadua. These are evidently the remains of the big town Chitrotpala or Chelitalo. Outside the town, Hinen Thsang saw five very high towers of Buddhist temples, and that of the god Konarka was probably one of them. The Hindus have, as usual, designed a story to explain the name Chitrotpala. A Brahman girl named Utpala was in sexual communication with a Chaudala named Chitra living in a town on the Prachi. They died without issue, and the washings of their bodies formed the river Chitrotpala. Two lingas named Chitra and Upala were set up, one on each bank of the river to keep up their memory. The name, I feel convinced, was derived from the form of the dhvaj (or distinguishing mark of the god) on the top of the temples at the place which we know from the record quoted in Chapter I. was a lotus. The word Chitrotpala means "wonderful lotus" or "lotus used as a sectarian mark."

I am also inclined to locate at this place or near about it the famous Dantapura, where a tooth of Buddha was worshipped by the Rajas of Kalinga. On Raja Guhasiva of Kalinga falling in battle the relic was, at his request previously made, carried by his son-in-law Danta Kumar, to Ceylon, and made over to the Raja of that country.

Ferguson takes the town to be the same as Puri, where he thought was a Dagoba containing the relic, over the ruins of which the Hindu temple was built. The description of the relic given in the Datha Vansha as quoted by Dr. Rajendralal Mitter, † shows that the relic was kept in a splendidly adorned temple and not in a Dagoba.

We have no record of such a splendid temple at Puri, and Hinen

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\* Adhyaya 1.

† See Antiquities of Orissa, page 105.

Thsang makes no mention of the place. Dr. Rajendralal Mitter locates the place at Dantan a small town on the B. N. R., simply on the consideration of its proximity to Tamralipti (Tamluk) from which port the daughter and son-in-law of the Raja of Kalinga sailed in disguise to Ceylon with the tooth relic. He says that if Dantapura had been the same as Puri, the fugitives would not have gone to Tamralipti for going to Ceylon, but would have sailed either from Puri itself or from a port to the south. The argument is not quite sound as the fugitives in order to avoid being caught must have gone out of the usual way. Besides Dantan was never known to have possessed any pagoda worth the name. Also, had Dantan been the seat of the tooth relic the place would surely have been mentioned by Fa-Hian, who came to India only 10 or 15 years after the removal of the relic to Ceylon, and stayed continuously for two years at Tamralipti. As he makes no mention, the place must have been at some distance, towards the south-west, to which side Fa-Hian did not go. Similarity of names, Dantan and Dantapura does not itself count for much ; moreover, the original name was Odantapura.

The word Odantapura means the town at the borders of the kingdom of Oda, Odra or Orissa. When the relic was here it belonged to the kingdom of Kalinga. On the fall of Guhasiva, Raja of Kalinga, the town was annexed to Orissa, the territories of which were, it is quite probable, extended more towards the south in those of Kalinga. The name Odantapura did not then represent the real facts, for the town was far within the boundaries of Orissa and the royal vanity probably ordered the name to be at once changed. A musical name Chitrotpala was selected as the sacred structures in the town had all figures of lotuses at the top, and if the temples were exactly of the same design as the Black Pagoda, they also sprang from a lotus bottom, called Padma prishtha. Hsien Thsang, thus notices the same town Odantapura or Dantapura under the name Chelitalo. It is otherwise difficult to explain how a big famous town could within a period of two centuries lose all its splendour so as to escape the notice of the Chinese Pilgrim. If similarity of names goes for anything, it may be mentioned that very close to the two villages Chitra and Upala, there are also villages named Utang and Danteer preserving the older names of the ancient town.


We thus see that not very far from the Black Pagoda is the site of one of the biggest and probably the oldest towns of Orissa, and it is, therefore, no wonder that the biggest, and finest temple was constructed at the place.

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## CHAPTER XIII.

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### FALL OF THE TEMPLE, ITS CAUSE AND APPROXIMATE DATE.

EGARDING the fall of the temple there are two theories generally accepted. One is that the temple was never completed and so fell into ruins in natural course, the other attributes the fall to the sinking of foundations. Earthquake and lightning are also taken as possible causes of the catastrophe, but not so generally accepted. Fiction too is not without a share in explaining the ruin, for it relates how a load-stone fixed on the top of the tower used to drag towards it all vessels having iron in their construction, that happened to sail in the Sea close to the coast; how the crew of a ship having suffered the same inconvenience came and attacked the temple and carried away the load-stone, and how the alarmed priests removed the statue of the god to Puri leaving the temple to its lot.

Surlin<sup>2</sup> considered that delapidation was started either by an earthquake or by lightning, and once a start was made the effects of weather and other causes required little time to complete the ruin. He says, "The origin of its dilapidation may obviously be ascribed either to an earthquake or to lightning, but many causes have concurred to accelerate the progress of destruction when once a beginning had been made. To say nothing of the effects of weather on a deserted building, and of the vegetation that always takes root under such circumstances, it is clear that much injury has been done by the inhabitants of the neighbourhood,—in forcing out the iron clamps which held the stones together, for the sake of the metal, and it is well known that the officers of the Marhatta Government actually broke down a part of the walls, to procure materials for building some insignificant temples at Puri."\*

Fergusson ascribed the fall to a subsidence of foundations and Dr. Rajendralal is of the same opinion. The latter writes in his *Antiquities of Orissa*, "How the temple fell cannot be positively affirmed, but that the des-

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\* Asiatic Researches XV, page 327.

truction was caused either by a sinking of the foundation, or by a smart shock of earthquake, there can be no doubt. Exception might be taken to the earthquake theory as no effect of seismic commotion is now visible on the porch, but the effect of an earthquake on a slender tower upwards of 200 feet high would be very different from what it would be on a squat four-sided room with stone walls from 10 to 20 feet thick, and the tower might well have suffered when the room escaped without crack. It is difficult, however, to conceive that the memory of so severe a seismic catastrophe could be entirely forgotten. No slight quake could knock down so solid a structure of stone as the temple unquestionably was, and a quake sufficiently vigorous for the purpose must have been very extensively felt, and certainly remembered. But tradition is entirely silent in this respect, and I am disposed, therefore, to lay greater stress on the faulty character of the foundation. The ground is everywhere in this locality sandy, and, though it is to be presumed that the architect had taken some precaution against the fault of the soil by carrying his foundation below the level of the upper sandy layer, it is very likely that he failed to reach the solid earth below, and, building on sand, rendered the chance of the foundation sinking possible, and that chance overtook his work in time. It is certain that the pillars which supported the masonry ceiling of the porch, did fall by the sinking of the ground on which they had been built. Situated in the middle of a square room with stone walls 10 to 20 feet they could not break but by sinking, and they brought down the ceiling along with them. No force to knock them down could be applied laterally which would leave the side walls uninjured. It is obvious that in falling the pillars did not knock against the walls, and we can attribute their fall only to the sinking of their bases. No other theory can suffice to explain the occurrence. If so, what has unquestionably happened in the porch, may be fairly assumed to have occurred in the temple. Mr. Fergusson is of this opinion. He says, 'From an examination of the ruins themselves, I am inclined to think that the failure of the marshy foundation that supported so enormous a mass was by far the most probable cause. Had the place been subject to earthquakes, the tottering fragment of the tower that still remains could scarcely have stood for two centuries, and lightning could scarcely have shattered so enormous a pyramidal mass, and was much more likely to have been attracted by the iron-roofed porch than by the tower which probably had no iron in its composition, while the appearance of the ruin is exactly that which would result from a subsidence of the foundation.'

That the temple did not suffer from hostile attack may be assumed as certain, for stone walls of the thickness under notice could not be knocked down by any artillery which an enemy could bring to bear against them two to three hundred years ago. Artillery of the time did not break down the brick temple at Buddha Gaya. Nor can we assume anything like blasting with gunpowder, as the quantity of powder which would have sufficed to knock down the temple would have also told seriously on the four walls of the porch. Mere undermining would have been a dangerous game for the miners, it would have besides required a long time, and left a huge tumulus of earth and sand in the neighbourhood.”\*

Dr. Hunter also takes the sinking of the foundations as the chief cause of the fall, and doubts if the temple was ever completed. He says “the great temple alone survives, and even this seems never to have been completed, as the foundation of the internal pillars on which the heavy dome rested gave way before the outer halls were finished,” and again “the lower part of the roof, however, was supported not only by the superincumbent mass behind, but also by enormous monolithic pillars forty feet high. The sandy ridge, the only foundation which the architect could find so near the shore, yielded under these vast blocks. By degrees the column sank, and the inner layers of the roof, thus deprived of part of the support on which they depended, came down with a crash.”†

When Stirling and Fergusson visited the place in 1824 and 1839 respectively, a small section of the main tower was standing, but this fell down, and the whole thing became a heap of stones before Dr. Hunter or Dr. Rajendrakal Mitter saw it. The theory of non-completion of the tower or its fall just after completion was then started. This theory was considered as confirmed by the discovery of the statue of the sun-god found in the Natmandir in 1904 (described on page 30) which was taken to be the statue meant for worship in the Black Pagoda, but not installed as the tower fell down before consecration. I was also of this opinion until the tower was cleared of the debris, and the discovery of the Sinhasana in it showed that it was not meant for the statue in the Natmandir, besides there being other marks on the Sinhasana to show that worship had been going on there

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\* Antiquities of Orissa, page 150 and 151.

† Statistical Account of Bengal—Volume XIX, page 85.

for sometime. The statue in the Natmandir originally belonged, as we know, to the western niche of the temple of Mayadevi unearthed lately. So the theory of the temple coming to grief before consecration has no ground. The late Dr. Bloch seemed to think that although a statue was set up for worship, the temple was never completed owing to the death of Raja Narsing Deva. This theory has also no ground to rest on, as we know from the Mandla Panji quoted in Chapter I., that Narsing Deva had his temple consecrated in the 18th year of his reign. The other extract from the same Panji gives the measurements of the tower as taken about A.D. 1628, in the time of Narsing Deva, son of Purusottama Deva, which shows that excepting for the Amla and Kalasa, the tower was intact at the time. The extract also details the amount spent on the worship of the different deities in the Kshetra. These records leave no doubt as regards the completion and consecration of the temple before it fell down.

The suggestions regarding the cause of the fall of the temple are also not quite satisfactory. Lightning could have hardly shattered such a massive structure with walls 15 to 25 feet thick. The same might be said of earthquake unless the shock was very violent, and in this case the temple would have fallen in one side, and not as it did forming a heap of stones just over itself. It evidently fell in, spreading the debris round about itself. The failure of foundations too could not have caused such a heavy building to collapse, unless the subsidence was on one side only, and deep enough to shift the vertical line through the centre of gravity to fall outside the stupendous base of the temple. In this case also the debris should have fallen on one side only, which was not the case. As a matter of fact, as can be seen now that all the debris has been removed, there has not been any visible sinking of foundations. The theory seems to have its origin in the wrong idea that sandy soil did not make a good foundation. We know, however, that below the loose stuff on the surface, pure sand forms one of the best foundations, and the masonry of the temple has certainly been taken down much below the layer of the loose drifting sand. Dr. Hunter seems to have been under the impression that for the sort of roofs we have on Orissan temples, internal pillars were necessary for support and it was the fall of these pillars that brought down the roof. This is just contrary to the principle on which these roofs are constructed, for the heavy top of the roof keeps the corbelling of the horizontal arch in position and once its weight is taken off by the pillars the

corbelling must fail. This was shown by means of a model by Mr. C. A. Marchant, Assistant Engineer, Cuttack Workshops, and demonstrated statically by Mr. R. G. Kennedy, Chief Engineer, in connection with the proposal of building a pillar in the Jagamohan of the temple to take off the weight of the heavy top from the walls.

The only possible cause which brought about the fall of the temple, seems to be the removal of the heavy top. The dome built on the horizontal arch pattern could not then support itself for long and the ruin was inevitable. The stones would in such a case drop, just as we found them, in a compact mound. Mr. M. H. Arnott, Superintending Engineer, also attributes the fall to insufficiency of weight at the top, although he takes that as a fault of the original design. He says, "It is nearly certain that the Deul fell from the same cause, viz., that when the sand was removed from the interior, the weight above was not great enough to resist the inward tendency of the corbelling to fall in. The heap of stones is direct proof that the result of the catastrophe, when it did take place, hurled the stones inwards and not outwards; had it been the latter, the heap would have been a scattered one."\* When Mr. Arnott wrote this he was evidently under the impression that the temple collapsed just after completion. This we know was not the case, and the temple enjoyed worship for several centuries before it fell down. The records of the Puri temple say that in the time of Raja Mukunda Deva (about A. D. 1565) the Mohammedans under the ic monast Kalapahar attacked Orissa and tried to break the temple of Komarka. Not being able to do so, they carried away the copper Kalasa and Dhawaja. Whether they broke down the Amka also or whether it dropped of itself, having been damaged by the attack, is not known, but it did not exist at the time the temple was measured by the order of Narsing Deva (about A. D. 1628). After the Mohammedan attack the temple was evidently left without repairs, either on account of the capital having been shifted from Puri to Khurda after the death of Mukunda Deva, or owing to the Shastras having enjoined that all Shivite temples must cease to be sacred the moment they are desecrated, and that a temple where service has once ceased should not be again consecrated. The weight of the top having been removed the stones of the horizontal arch dropped gradually. The projecting

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\* Bengal District Gazetteers (Puri) page 279, by Mr. O'Malley I.C.S.



figures of lions and others outside aided the ruin. The colossal Gaja Sinha (see page 26) on the eastern face which was only 21 feet below the top after the Amala was off, and which exercised a leverage of about 40 foot-tons, fell with a great force on the Jagamohan, and causing a big hole in the pyramidal roof, rolled along towards the north, on which side it is still lying. The violent shock caused much damage to the roof of the Jagamohan on the south and south-west side, for the heavy lion rolling towards north weighted the roof unequally and the corbelling on the south and south-west being partly relieved of the pressure came down. After this the dilapidation went on in the natural course, as we hear nothing of the temple, until at the time when Stirling visited the place in 1824, only a small section of the tower had remained, the rest having fallen in and around it giving the whole the appearance of a wrecked ship. Fergusson found it almost in the same condition. It remained so, until a strong gale in October 1848 brought the whole thing down. The ceiling in the Jagamohan with its square pillars, which divided the room into a nave and aisles, also came down at this time. A record of this is preserved in the Report of the Baptist Mission in Orissa for the year 1848, published in 1849. It says, "Proceeding to Kanerak we found neither villages nor markets on this part of our journey, which however, lasted only two days, or a part of two days. Having surveyed and examined the wonderful ruins of the temple of the Sun, we turned towards the north. Since the period, to which these remarks refer, the tall, narrow shaft of a part of the tower of Black Pagoda has been blown entirely down, and nothing now remains, but the Mooksala or entrance chamber. This shaft was over-set by the October gale. The stone roof of the Mooksala has also fallen in, and that splendid specimen is not destined to survive many years. Kanerak will soon be a simple heap of stones."

The grandest pagoda in Orissa thus buried itself completely within about a thousand years of its construction. Only a heap of debris and the dilapidated porch in front remained to mark its position, the other subsidiary temples, the Natmandir and the temple of Maya-devi having already been buried under drift sand probably over two centuries previously.

Weather and the vegetation growing on the Porch carried on their work of disintegration, and stones from the Porch went on dropping now and

again. In about 1860 the Navagraha architrave from the eastern door-way fell down, but was fortunately uninjured.

The monolithic pillar known as Aruna Sthambha, which is one of the finest specimens of art was carried away to Puri, in the early part of the 18th century, by the Marhattas, and now forms an ornament in front of the Lions' gate of the temple of Jagannath.

I may close this chapter by mentioning that the origin of the load-stone theory of the fall of the temple, seems to be in the double meaning of the word Kumbha. It means a water-jar and is synonymous with Kalasa. Also Kumbha pathar stands for a load-stone. We know the Mohammedan invaders carried away the Kumbha or Kalasa of the temple, and after a long time had passed and the real facts of the event had been forgotten, their booty was taken to be a load-stone. The rest of the story it required no special genius to frame.

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## CHAPTER XIV.

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### WORK OF PRESERVATION AND RESTORATION.

**W**E have seen in the last chapter how by the year 1860, the temple of Konarka was in almost complete ruins. Its preservation appeared a hopeless task without very heavy expenditure. So in order to preserve the memory of the grand pagoda in an easily accessible place, it was proposed to carry the Navagraha architrave of the eastern door to Calcutta to be placed in the Indian Museum. The allotment made for the work, however, sufficed to take it only to a short distance, just outside the compound wall.

In 1881 Sir S. C. Bayley, wished that steps be taken to preserve the temple at a small expense. This was not considered possible, and the only work done was that the figures of horses, lions and elephants which were originally set up in parts at the southern, eastern and northern doorways of the Jagamohan respectively, but were at this time lying at those doorways, were removed to a short distance on those sides and erected on platforms built for the purpose, facing the doorways they were originally guarding.

In 1892 the question of preserving the temple again arose apparently at the instigation of the Trustees of the Indian Museum, but the consideration of cost again stopped the proposal. Only the Navagraha stone was carried a few chains further, after splitting the heavy slab longitudinally into two to reduce the weight of the carving.

The real work of preservation commenced under the Government of Sir John Woodburn. It was proposed that the Navagraha stone, which was in the meantime carried some chains further towards the sea, be brought back and set up in its original position on the temple. Owing however to the tottering condition of the eastern door-way, it was not considered expedient to do this until thorough repairs were done, and the stone is lying now

where it was left on its way to Calentta. The excavation of sand round about the Jagamohan was begun in 1901, and fine carvings began to come out one after the other, in the same way as in days of yore fourteen Ratnas were obtained by churning the Ocean. The horses of the chariot of the sun-god were brought to view, as also some of the wheels, which showed that the temple was meant to represent a Vimana (chariot). As already said elsewhere, these had been under sand for at least three centuries. The portion of the beautiful plinth towards the east of the north and south flights of the steps was also opened out. The Natmandir was also exposed, without its roof. This proved the incorrectness of the tradition which said that the Konarka building was bodily carried to Puri by the Mahrattas and rebuilt as the Bhogamandapa there in the middle of the 17th century (vide Dr. Rajendralal Mitter's *Antiquities of Orissa* Volume II, page 120). It was found that the two huge figures of lions from the eastern doorway of the Jagamohan which were set up in 1881 along with the horses and elephants from the other doorway, were exactly over the Natmandir, and the clearing of debris and sand from the inside of that building was stopped.

The question now arose how the Jagamohan was to be preserved, for it was badly damaged, especially on the south side, as will be seen from Plate IV and the section in plate III. The eastern and the northern doorways were also damaged. Stones from the inner portion of the roof were dropping every now and then. The damage done to the walls caused unequal pressure to be brought on to individual stones which consequently began to get crushed. The building could not in fact, be left to itself without a collapse in no very distant future. It was at first proposed to fill in the inside of the building with hand packed stones up to a height of 40 feet, and then build a central pillar to support the roof. This proposal was afterwards given up, as it was found the pillar could not stop but rather help, the falling in of the corbelled roof of the horizontal arch pattern. It was then decided to fill the inside up to the top with sand after closing the doorways, and lining the walls all round with dry stone masonry, 15 feet wide, to counterbalance the enormous horizontal thrust of the sand. The inner portion of the roof, which was badly damaged especially on the south and west sides, was to be repaired. This latter work was rather difficult, but it was, I may say, well managed. For filling work the northern door which was in better condition than the other two was kept open, the other two having been closed. An opening was left

in the dry masonry lining also and provided with girder lintels so that the masonry could be taken up to the roof. The room being quite dark after the eastern and southern doors were closed, the work had to be done with lamp lights in day time. After the masonry was completed, sand filling was done to such a height as could be managed through the northern door which was afterwards closed. The work could now be done only through the hole made in the pyramidal roof on the western side by the fall of the main tower. It was not quite safe to enter. I remember how once soon after my coming out through the hole a big stone fell, which would have killed me on the spot had I not been fortunate enough to be out of the way in time. So before the work was started through the hole it was arched in and made secure. This hole was in its turn closed after the work of sand filling that could be done through it was done. To complete the sand filling a 3 inch hole was made vertically from the top by means of a diamond drill. This was 25 feet in length, and sand was poured through it by means of funnel. In the pyramidal roof two holes about 1'-0" × 1'-0" were left in the original construction probably for ventilation. Through them the sand poured through the hole made in the top was stirred by means of bamboos as far as possible so as to spread it evenly.

Besides the masonry and sand filling inside, a lot of patch-work with masonry had to be done outside to support and strengthen the tottering portions. The southern doorway had to be closed with a strong buttressed wall. This of course gave a flat and inartistic look to the work, but it could not be helped, as that portion of the building was in a very dangerous condition. The urgent work of preserving the Jagamohan was completed early in 1905. The damaged portions and the work done can be seen on the Plates V, VI and XI. On the photographs the new work can at once be found out from its colour.

The big lions on the top of the Natmandir were also taken down and placed in front of its eastern steps. Sand and debris were then removed from inside of it and the four finely ornamented pillars, together with the statue of the sun-god (described on page 30) were brought to light.

The next work taken up early in 1906 was the removal of the stone heap to the west of the Jagamohan, in order to bring to view the portion of

the main tower still standing. The handling and lowering of the heavy stones without damaging the fine sculpture on the walls and plinth required great care. The big chlorite statues of the sun on the sides of the main temple and structures in front of them were then exposed. The latter were much dilapidated and were made safe. The chlorite statues were also made secure by providing them with masonry all round. The inside of the main tower was cleared of debris and the grand Singhasana, one of the best chlorite finds at the place, was exposed. The entrance door of the tower having been closed with the Jagamohan there was no way to go into it. A small staircase was therefore provided to allow access to it from the present top of the broken tower. The cornice over the eastern doorway of the Jagamohan appeared to be in a tottering condition and was secured by means of two abutments corbelled at the top to support the stones above. Some masonry work was also done on the west side of the Mohan.

After the stone heap was removed and the main tower was exposed, it was necessary to remove the sand and debris for some distance all round in order to open out the lowest line of the plinth. There was also close towards the west a small mound of sand and stones, the contents of which it was considered necessary to examine. On removing the sand and debris the mound proved to be of much bigger size, and it was found that it contained the ruins of another temple of equal grace and workmanship although smaller in size. This was the temple of Mayadevi the Chief female divinity of the place. The whole of this temple has now been exposed, except a portion of the plinth.

Along with the work of un-earthing and preserving the temple was started a plantation of Cassarina and Poomang trees all round the compound in order to check the drift sand coming in. The trees have now grown to a good size and have been quite effective in stopping the drifting in of the sand.

Some works still remain to be done, and have either been sanctioned or proposed. The broken wall of the temple and the Natmandir have to be preserved by terracing over their top, so as not to allow water to enter. The Jagamohan requires some more patch-work of masonry to strengthen some of the projecting pieces. A lightning conductor is also necessary as

within the last ten years the temple was twice struck by lightning. Clearing of a little more sand all round the minor temples will perhaps be required to open out the whole of the plinth. A shed is also urgently required to keep the fine sculpture and statues that have been picked up from the debris. His Honour the Lieutenant-Governor has sanctioned the replacing of the Nava-graha stone in its original position. The work is only waiting for funds.

It is worth while to mention that in this removing of sand and debris and the work of preservation of the Black Pagoda, Government has spent up to date the large sum of Rs. 96,000, excluding the services of the officers of the Departments concerned. It deserves the heart felt thanks of the Indians in general and the people of Orissa in particular for bringing out and preserving at such an expense one of the finest works of their long forgotten art.

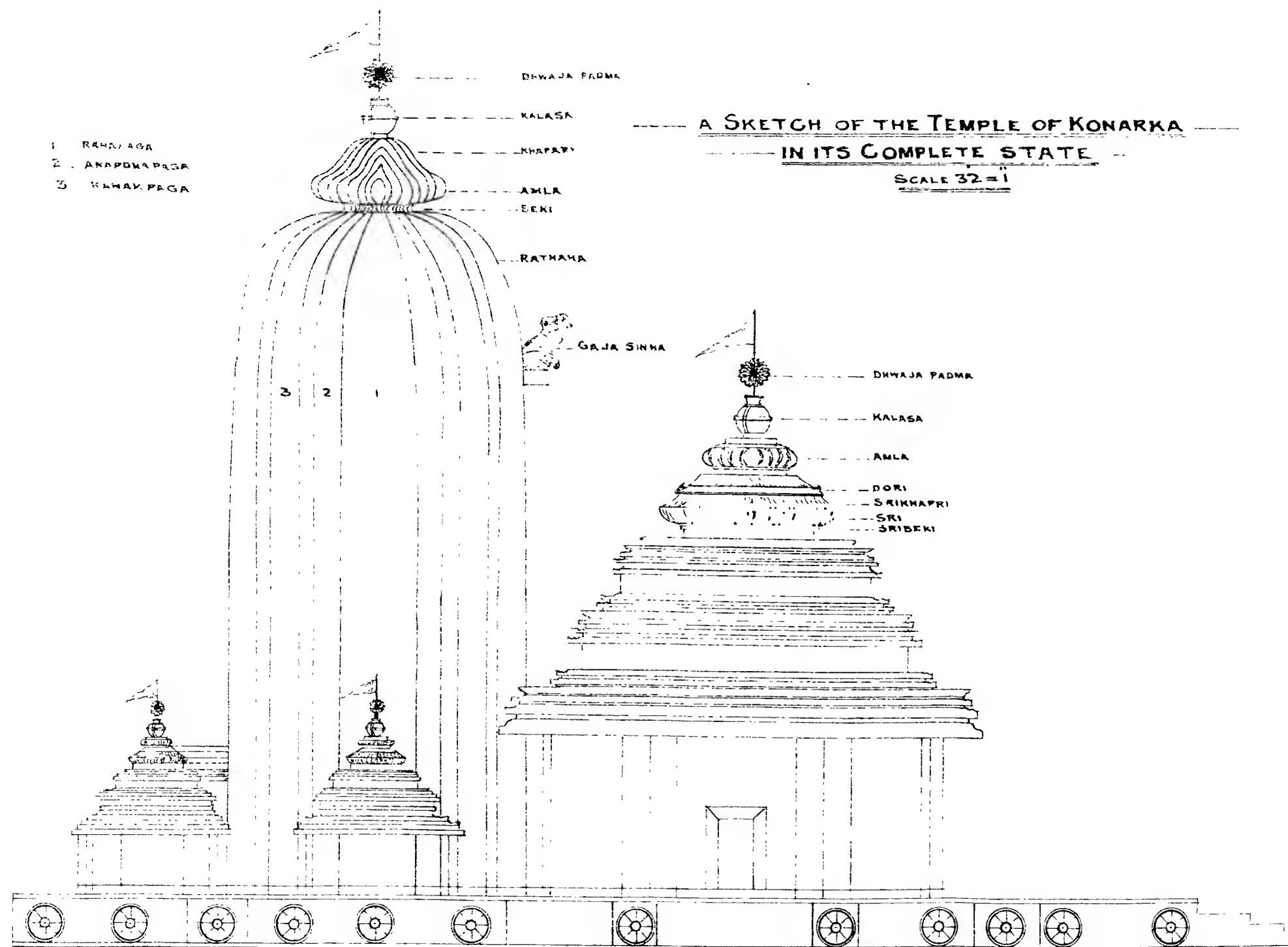
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## ERRATA OF "KONARKA"

Page.	Line.	For.	Read.
2	12	architectures	architecture
4	3	Mittra	Muttra
3 Foot note	13	7 and 8	r & s
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12	10	figures	figure
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"	13	niches 8' 9"	niches is 8' 9"
19	20	colonade	colonnade
21	2	reach	each
22	7	Buddha	Budha
23	16	60' x 60"	60' x 60'
24	28	Chakkra	Chakra
25	18	Puhan	Pushan
27	1	on	an
27	3	balasters	balusters
27	4	balasters	balusters
27	11	0' 2"	0' 8"
28	8	this	this
30 Foot note		conversation	conservation
31	6	anomaly	anomaly
32	14	crumbled	crumpled
33	7	wooly	woolly
33	27	of	or
36	3	7'-0"	7'-6"
36	33	beam	berm
37	30	13' 0" x 2' 0"	13-0" x 23-0"
38	9	90' x 27"	90' x 27'
38	9	17' x 17"	17' x 17'
40	20	Arghya	Argha
40	29	&	&c
41	2	during the	subduing
41	24	fecility	felicity
42	20	Mahatma	Mahatmya
42	22	curse	a curse
45	12	roliking	frolieking



45	30	the Bhaskareswar	the temple of Bhaskareswar
47	3	also	Also
47	31	massiveneas	massiveness
48	26	Khandgiri	Khandagiri
50	15	other	other"
51	2	only the	the only
54	27	Besore	Before
55	1	in	is
55	1	has	have
55	3	champered	chamfered
55	22	ingenius	ingenuous
57	17	other	other
60	1	driftep	drifted
61	9	even one	one even
62	27	before hand	beforehand
62	33	shapya	shapa
63	4	pannels	panels
63	8	Pragnaya	Pragyan
64	17	Ganapatya	Ganapatya
66	25	Ganapatyas	Ganapatyas
71	17	1272	1278
74	5	creation	erection
74	23	hemisphers	hemisphere
75	4	is fixed point	is a fixed point
75	12	35°	15°
76	5	worshipped	worshipped
78	11	Car festival	a Car festival
79	26	Orissian	Grissan
79	31	Jeshtha	Jyaistha
80	10	dot	not
82	8	saluated	saluted
83	2	latter	later
86	4	Enten	lintel
86	7	there	there are
86	16	heterogenious	heterogenous
86	28	fact	feat
87	20	cooked	cooked
88	1	figures	figure
92	17	Odantapara	Odantapura
93	12	delapidation	dilapidation
96	19	in	on
98	10	as	and
98	29	delapidated	dilapidated

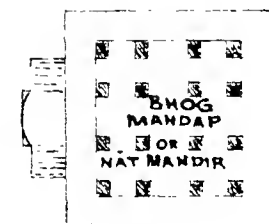
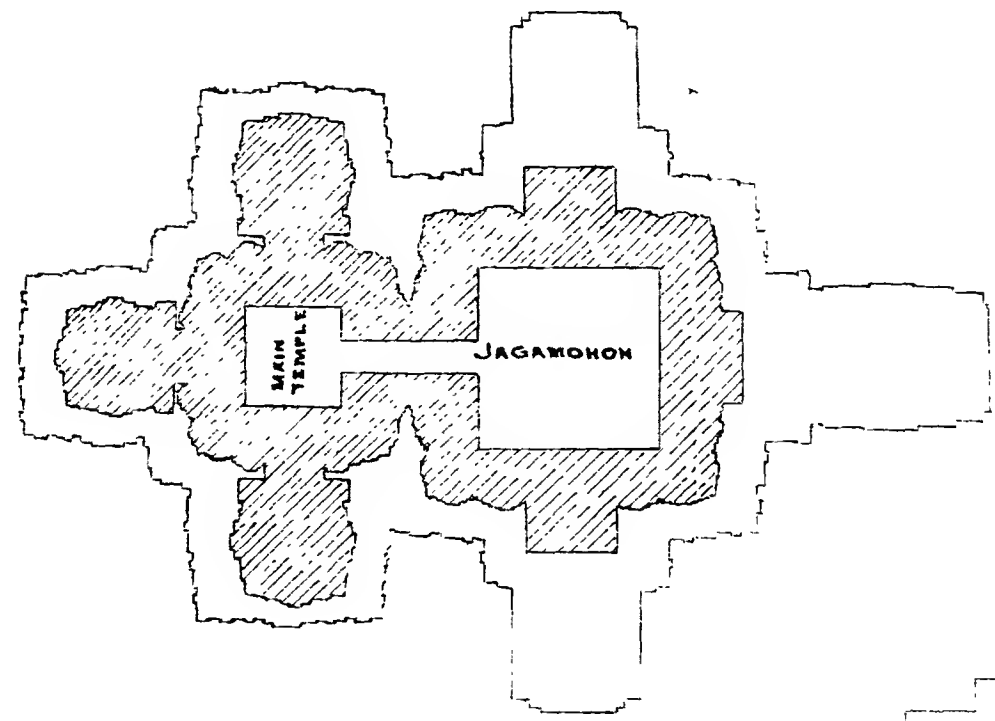
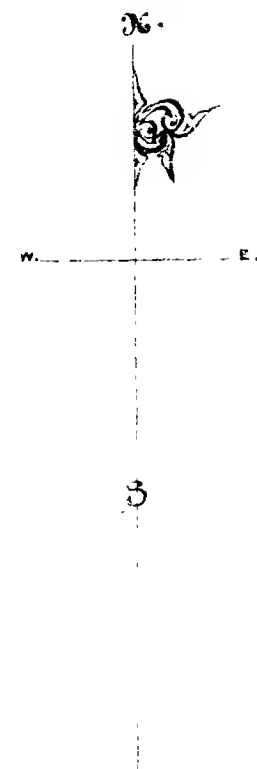




COMPOUND OF THE KONARKA

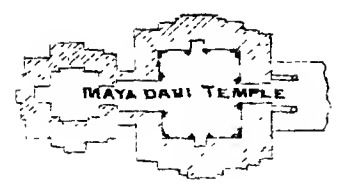
TEMPLE

SCALE 64 = 1



COMPOUND WALL

POSITION OF LIONS



COMPOUND WALL

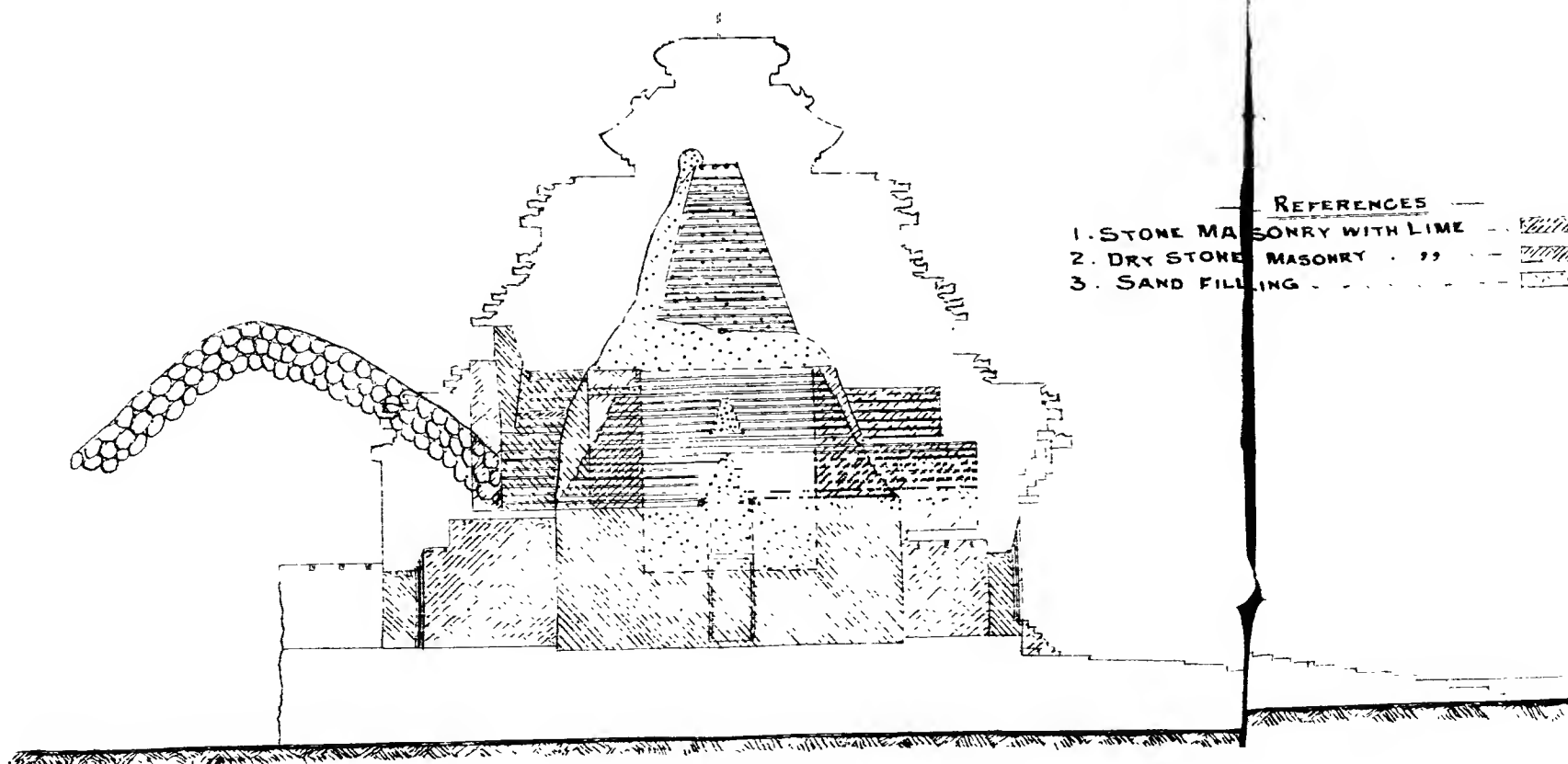
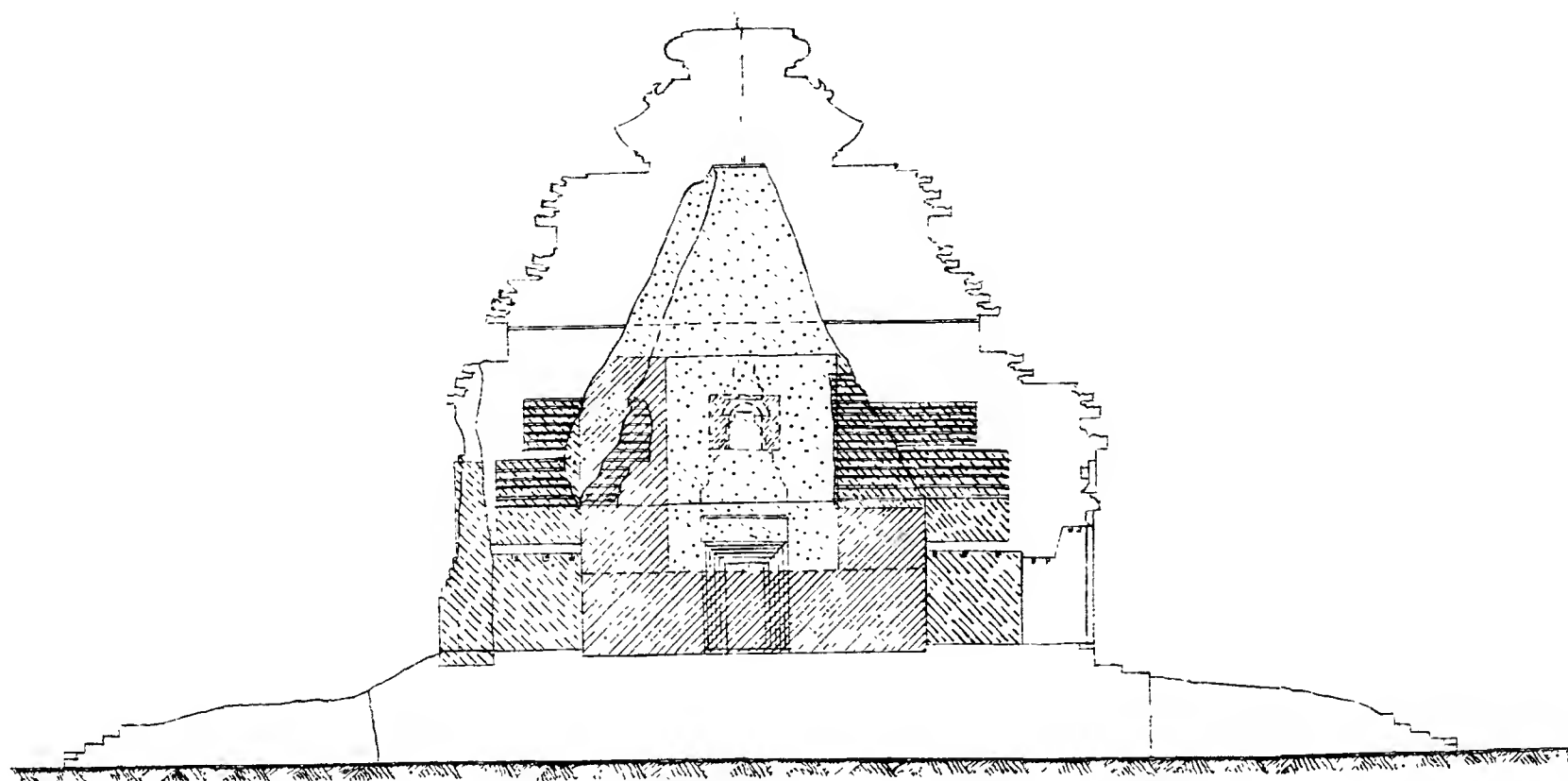




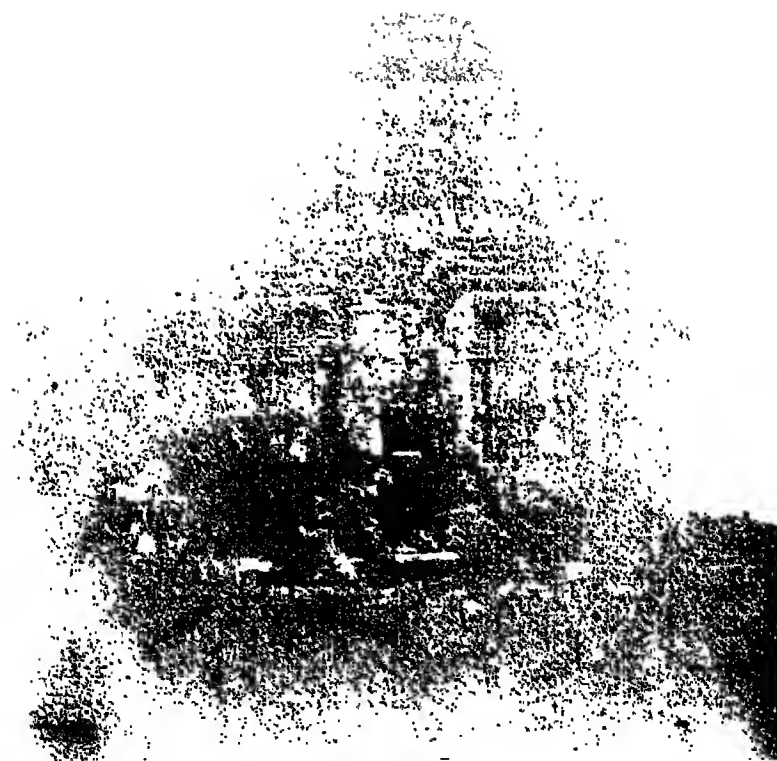
SECTIONS OF THE JAGAMOHAN TEMPLE

KONARKA

SCALE 32=1







JAGAMOHAN, SOUTH SIDE, BEFORE REPAIRS.

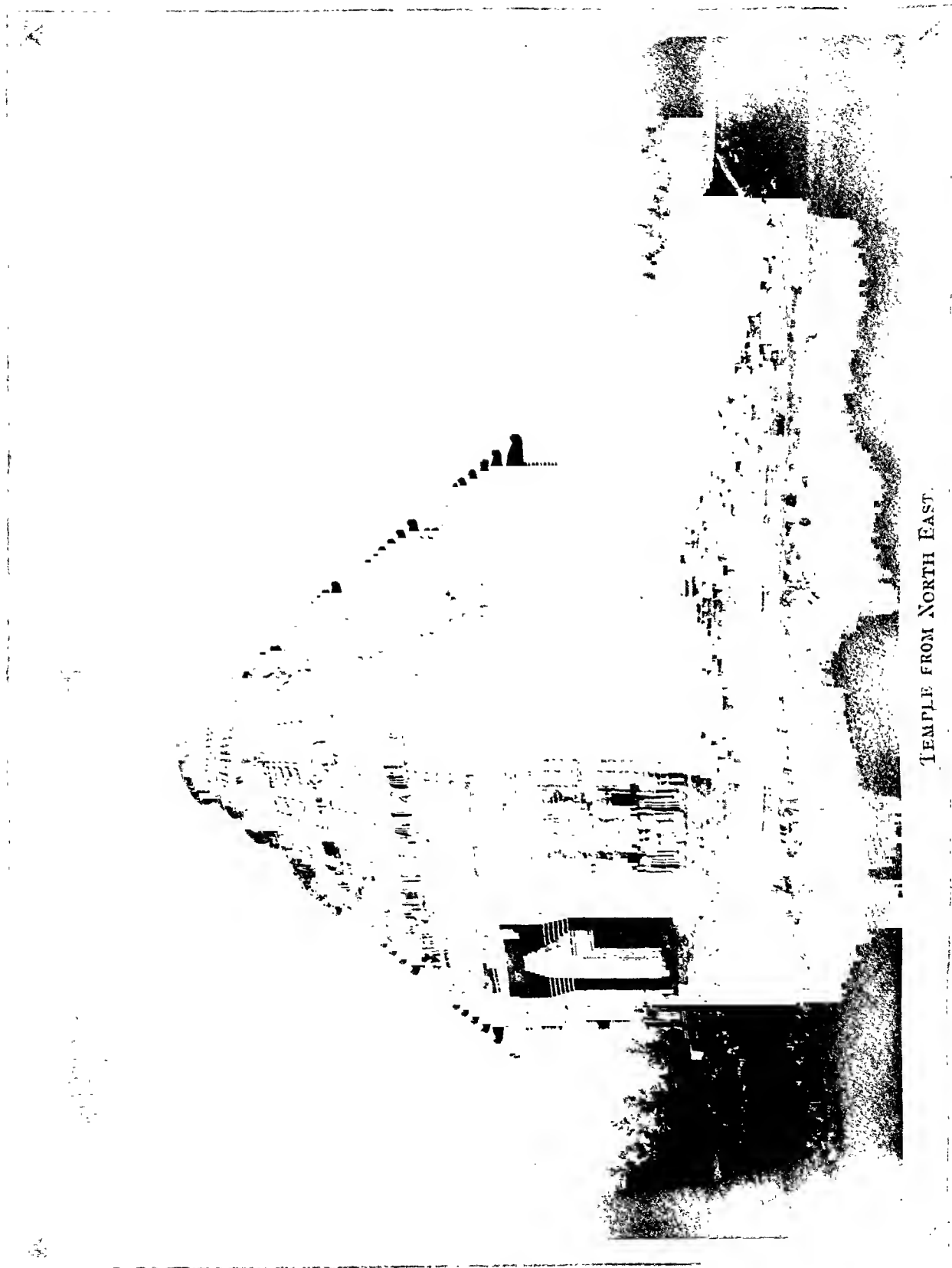






TEMPLE FROM SOUTH EAST.





TEMPLE FROM NORTH EAST.





NATMANDIR

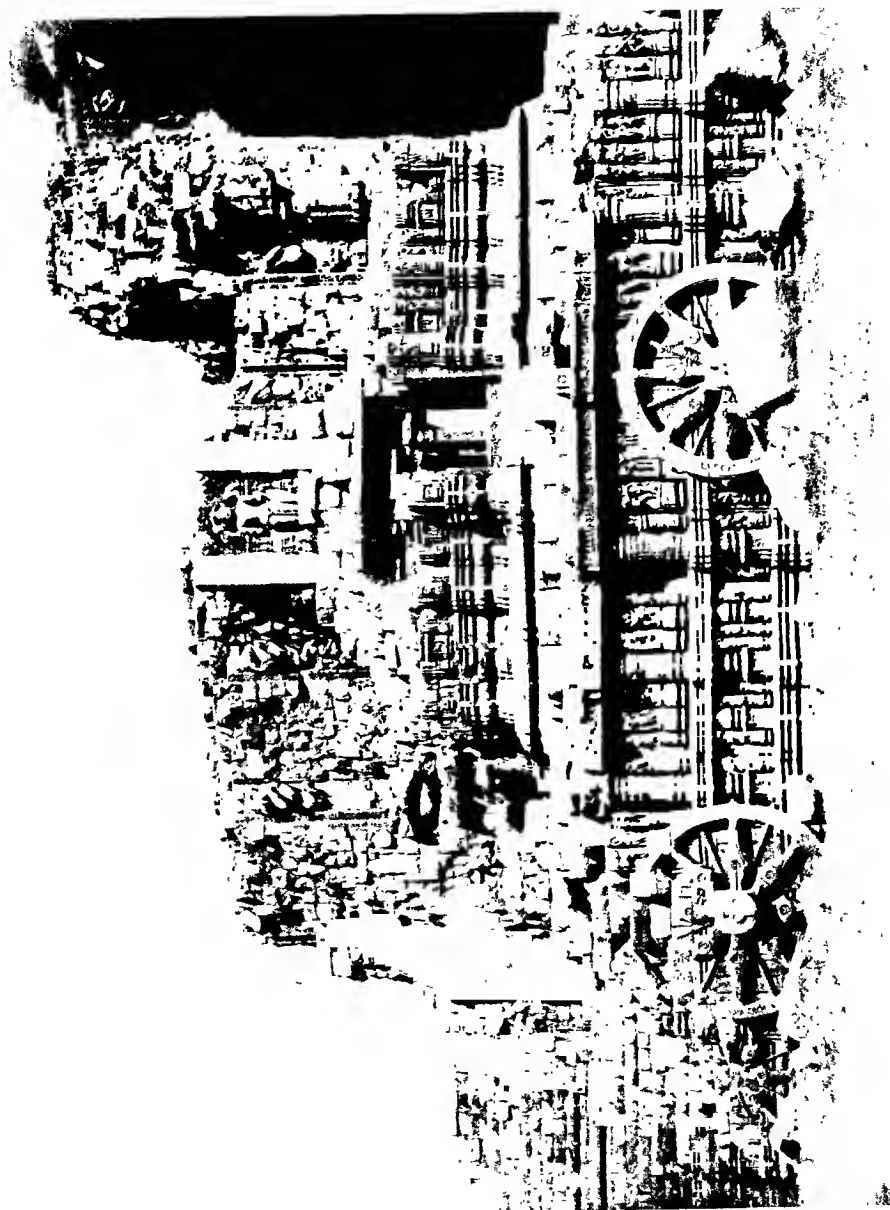




TEMPLE OF MAYADEVI.

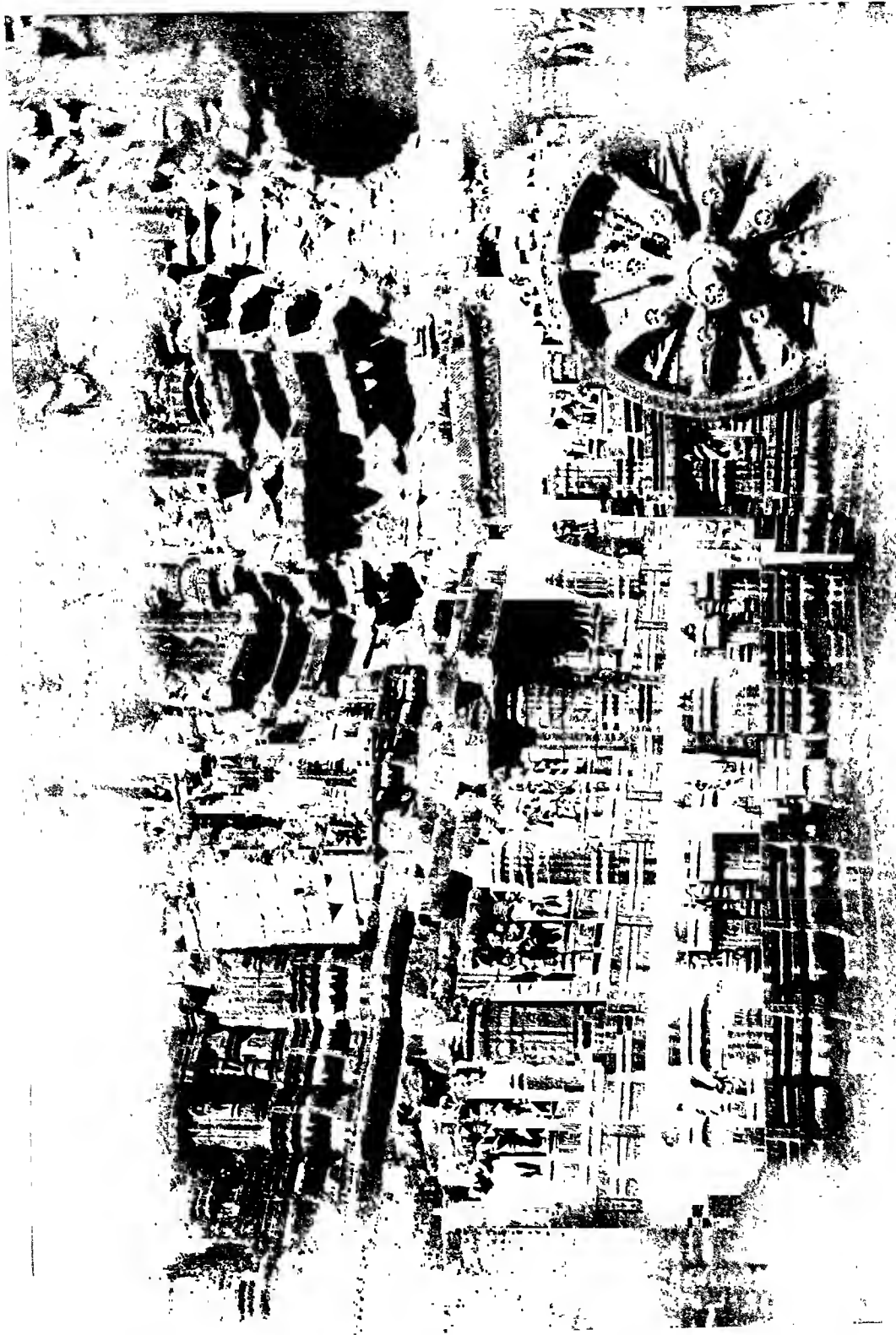






MAIN TEMPLE SOUTH SIDE.





PART OF THE PLINTH





PART OF WALLS OF THE  
JAGAMOHAN.

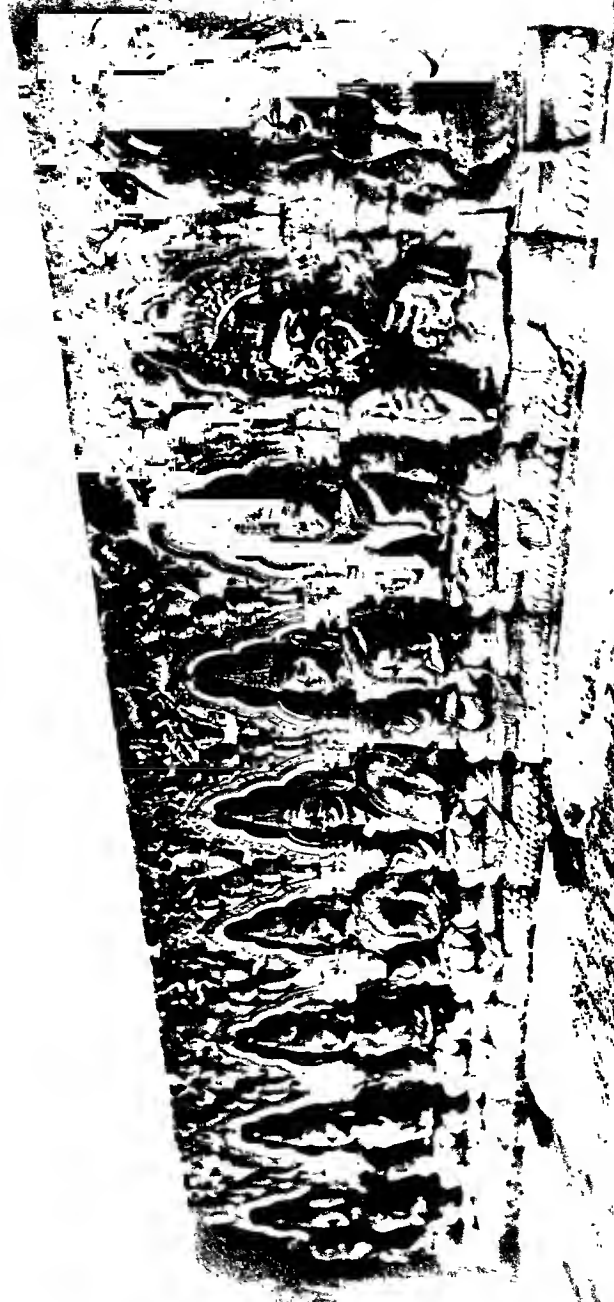
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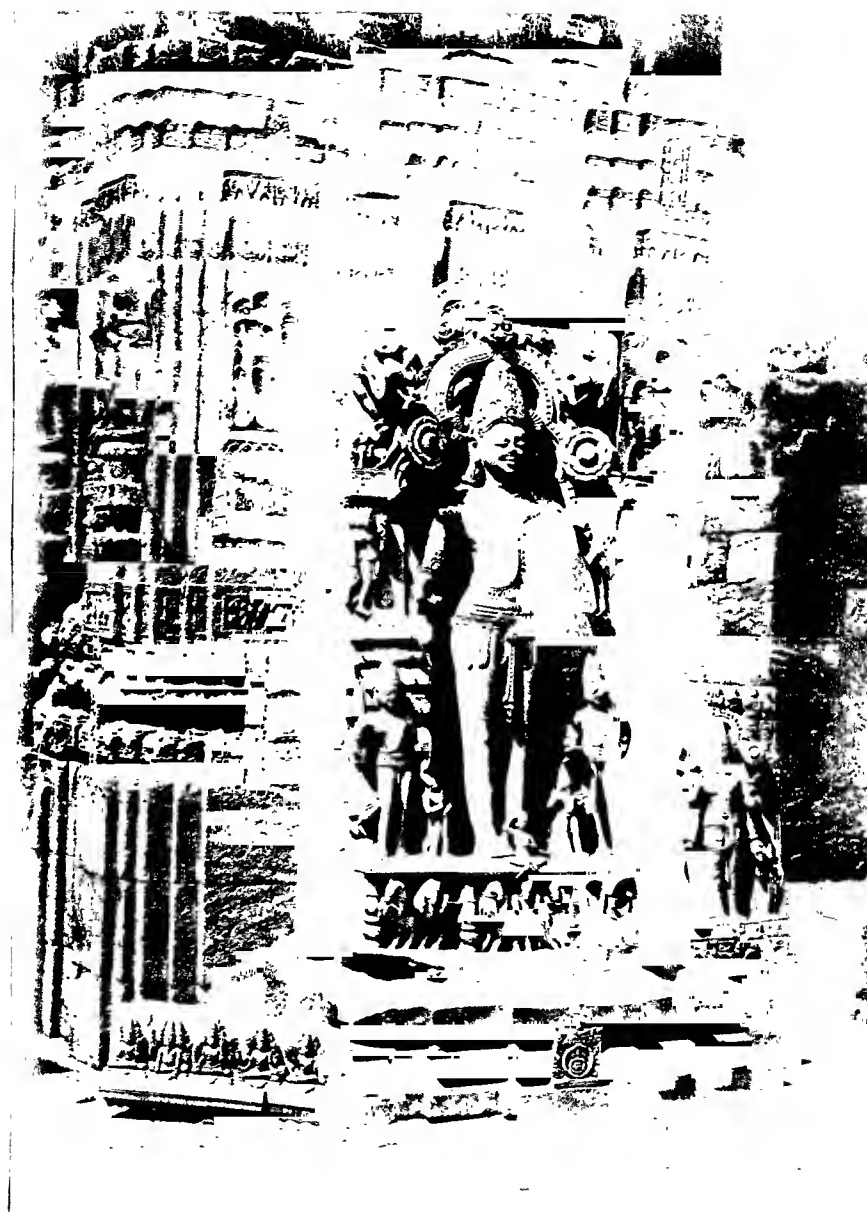
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NAVAGRAH—ARCHITRAVE.





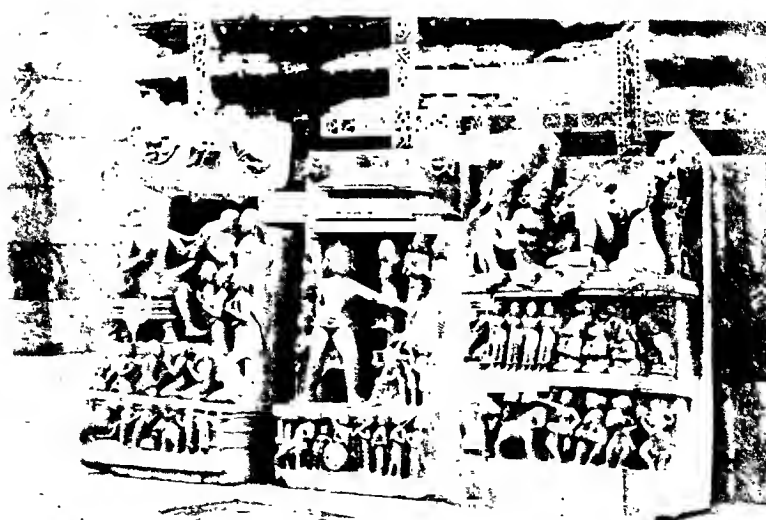
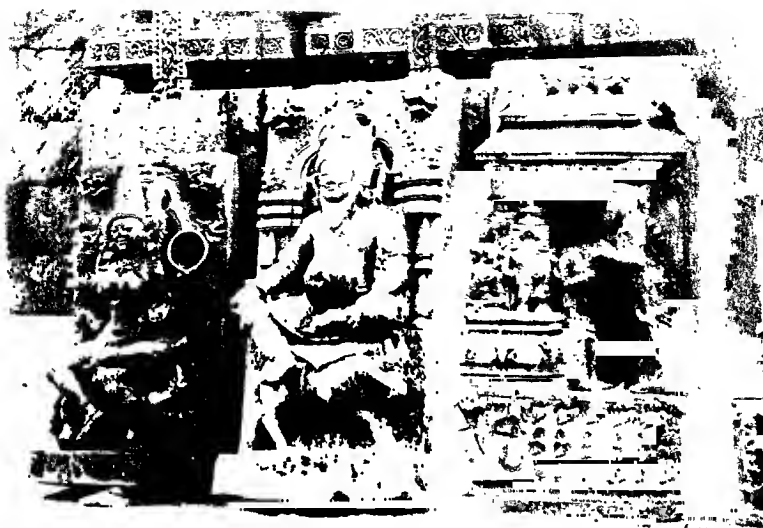


SUN-GOD FOUND IN  
NATMANDIR.

*Five Gods*

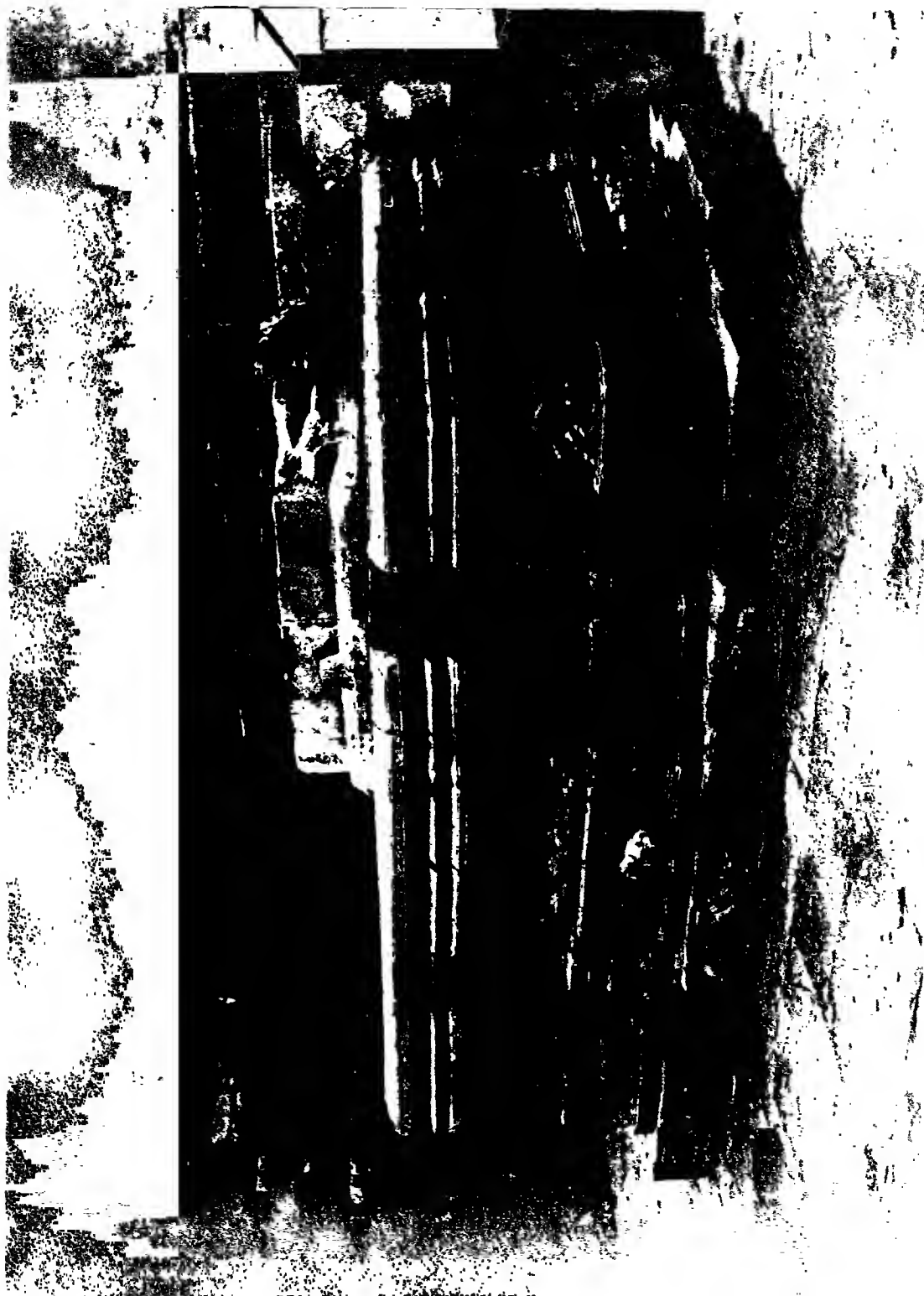
*The Sun God.*





1. GANGA. 2. VRIHASPATI. 3. RAMESWAR SCENE.  
4. TEACHING SCENE. 5. ARCHERY. 6. MARRIAGE OF SITA.





SINHASANA.









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